# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 68. NEW YORK: SATURDAY, APRIL 17, 1880. Price Five Cents.


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Season 1879-80.

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—Nellie Morant joined the Union Square company at Boston 12th, and will remain next season.

—Dudley Buck and W. A. Croffut's new comic opera is to be brought out at Haverly's Fourteenth Street Theatre next October. The story deals with Mormonism, a subject which must have afforded an ample opportunity for the indulgence of Mr. Croffut's well-known vein of humor. Mr. Buck's name is a sufficient guarantee of the good quality of the music, for he never writes trash. He has a fertile and graceful fancy, dramatic instincts, a command of the animated rhythmic forms which are so important for light opera, and a mastery overthe orchestra.

# DRAMA IN THE STATES.

## DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

### Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

| | |
|---|---|
| Abbott, Emma | Hall, Clinton |
| Allen, W. N. | Harkinson, Charles |
| Batchelder Josie | Hofele, F. W. (2) |
| Belden, Clara | Howard, John |
| Boissert, M. Armand | Humphreys, Mr. |
| Burgess, Cool | Hutchings, Alice |
| Brand, Michael | Jackson, Minnie |
| Bennell, C. M. | Jarrett, H. C. Esq. |
| Cavendish, Ada | King, De Loss |
| Chandos, Alice | Levamion, Alfred |
| Church, Edw. A. | Mackay, F. F. |
| Clark, Harry | Mitchell, W. C. |
| Clarke, Eugene | Murray, John |
| Coventry, Julie | McKay, Andy |
| Curtis, G. J. | Nash, Geo. F. |
| Dobson, Frank | Pearson Lilly |
| Darcy, H. A. | Pilling, F. J. |
| Davis, C. L. | Rowe, Geo. Fawcett |
| Darling, C. W. | Sugars, Harry C. |
| Delars, Elma | Scott, Lester F. |
| De Astee, Helen | Schwab, Fred. |
| Gayler, Frank (2) | Turner, W. L. |
| Grismer, J. R. | Temple, Louise |
| Grau & Wolfsohn | Vaque, Elsie |

### DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE CO., Boston, five weeks.

ANTHONY & ELLIS' UNCLE TOM CO., Wheeling, W. Va., 15.

ADELAIDE NEILSON, Boston 19, one week.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Easton 15; Newark 16; Trenton, N. J., 17; Philadelphia 19, two weeks.

ALICE OATES CO., Cincinnati this week; Pittsburg 19, week.

AGNES HERNDON, San Antonio Tex., 15, 16, 17; Austin 19, 20; Brenham 21; Houston 22; Galveston 23, 24.

ADA CAVENDISH CO., Chicago this week.

ADA GRAY AND WATKINS CO., Bay City Mich., 16, 17; Cairo 19, 20; Vassar 21.

AN ARABIAN NIGHT (G. H. Cassidy, manager), New Orleans this week; Memphis 19, week.

ALVIN JOSLYN COMB., Scott, Ks., 15; Lawrence 16; Topeka 17; Emporia 19; Newton 20; Wichita 21; Pueblo Col., 23; Colorado Springs 24.

ABBEY'S FAIRFAX CO., Baltimore this week; Cleveland 19, one week.

ANNIE WARD TIFFANY, Albion, N. Y., 15, Medina 16; Batavia 17; New York 19; week.

ALL THE RAGE COMB., Lewiston, Me., 15; Haverhill 16; Lowell 17; Taunton 19; Woonsocket 20; Westfield 21; Holyoke 22; Troy 23; Utica 24.

BOSTON THEATRE DRINK CO., Cleveland this week; Philadelphia 19, two weeks.

BIG FOUR MINSTRELS, Evansville 16; Owensboro 17; Louisville 20, 21.

BERGER FAMILY, New Brunswick, N. J., 15; Elizabeth 16; Burlington 17.

BOSTON IDEAL OPERA CO., Erie, Pa., 15; Columbus 16. 17.

BARNEY MACAULEY CO., New Britain, Ct., 15; Meriden 16; Hartford 17; Springfield Mass., 21.

BANDMANN & Co, Quebec this week; Halifax, N. S., 19, week.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, Houston 15, 16; Corsicana 17.

BUFFALO BILL COMB., Troy 15; Albany 16, 17; Utica 19; Watertown 20; Syracuse 21; Rochester 22, 23, 24.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. Rock Island, Ills., 15; Cedar Rapids 16; Marshallton 17; Des Moines 19; Omaha 20, 21,; Lincoln 22; Kansas City 23 and 24.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 2 Pittsburg this week; Canton, O., 19, 20; Erie 21, Buffalo 22, 23, 24.

BOSTON MUSEUM CO., Portsmouth, N.H., 15, 16; Brockton, Mass., 19.

COLVILLE FOLLY CO., Pittsburg 19, week.

COLLIER'S UNION SQUARE COMB., Philadelphia this week.

CHARLOTTE THOMPSON, Wilkesbarre, Pa., 19, 20; Scranton 21, 22; Pittston 23; Plymouth, 24.

CLINTON HALL'S STRATEGISTS, Louisville this week; Chicago 19, week.

CRITERION COMEDY CO., Auburn 15; Syracuse 16, 17; New London, Conn., 20.

CARNCROSS' MINSTRELS, Washington this week; Wilmington, Del., 19; Norristown, Pa., 20; Easton 21; Reading 22; Lancaster 23; Harrisburg 24.

CHESTNUT STREET THEATRE CO., Harrisburg, Pa., 15; Pottsville 16; Lebanon 17.

DENMAN THOMPSON, Bridgeport, Ct., 15; S. Norwalk, 16; New Haven 17; Brooklyn 19, week.

DILLON-BLAISDELL COMB., St. Louis this week.

DR. CLYDE COMB., Detroit this week

DUPREZ & BENEDICT'S MINSTRELS, Colvert, Tex., 15; Ennis 16; Ft. Worth. 17, 19; Sherman 20, 21; Dennison 22, 24.

E. A. SOTHERN, Chicago, this week; Milwaukee 19, 20, 21.

EMMA ABBOTT OPERA CO., Baltimore this week; Washington 19, week.

EDWIN BOOTH, Booth's, New York, this week.

E. A. MCDOWELL'S CO., Halifax this week; St. John's 19; week.

FANNY DAVENPORT AND CO., Haverly's, Brooklyn, this week; Poughkeepsie 19; Paterson 20; Trenton 21; Jersey City 22, 23 24.

FREDERICK PAULDING, Springfield 17; Cincinnati 19, week.

FRENCH'S ENGLISH OPERA CO., Toronto 15, 17; Philadelphia 19, 2 weeks.

GILBERT AND SULLIVAN'S PIRATES, "A" Co., Danbury, Ct., 15; Bridgeport 16; New Haven 17; Providence 19, week.

GILBERT AND SULLIVAN'S PIRATES, "B" Co., Nashville 15, 16, 17; Louisville 19, 20, 21, 22.

GILBERT AND SULLIVAN'S PIRATES "C" Co., Richmond, Va., 19, 20, 21, 22.

GILBERT AND SULLIVAN'S PIRATES, "D" Co., Broad street Theatre, Philadelphia, long engagement.

GUS WILLIAMS' Co., Rochester, N. Y., 15, 16, 17; Brooklyn, E. D., 19; week.

GRAU'S FRENCH OPERA Co., Philadelphia this week.

GILLETTE'S PROFESSOR COMB., Indianapolis this week.

HAVERLY'S GEORGIA MINSTRELS, Marshall, Mich., 15; Muskegon 19; Big Rapids 20; Iona 21; Flint 22; London, Can., 23; Hamilton 24.

HAVERLY'S CHURCH CHOIR CO., Council Bluffs 15; Omaha 16; Cheyenne 15; Baldwin 20; Denver 21, 22, 23, 24.

HAVERLY'S JUVENILE PINAFORE CO., Montgomery, Ala., 15; Nashville 19, 20; Richmond, Ind., 20.

HARRY WEBER'S NIP-AND-TUCK COMB., Paris, Ky., 15; Cincinnati 19, week.

HEARTS OF OAK, Fifth Avenue Theatre, New York, this week.

JOE JEFFERSON, Boston, this and next week.

JOHN T. RAYMOND, Brooklyn this week; Brooklyn 19, 2 weeks.

J. K. EMMET, Cleveland, this week.

JOS. MURPHY'S KERRY GOW, Lancaster, Pa., 15; Columbus 16; Harrisburg 17; Reading 19; Pottsville 20; Williamsport 21; Scranton 22; Pittston 23.

JARRETT & RICE'S FUN ON THE BRISTOL, Buffalo 15, 16, 17; St. Louis, 19, one week.

JOHN MCCULLOUGH, Peoria, Ills., 15; Springfield 16; Joliet 19; Battle Creek, Mich., 20; Muskegon 21; Grand Rapids 22; Bay City 23; Saginaw 24.

JANE COOMBS, Hannibal, Mo., 19.

JOHN P. SMITH'S TOURISTS, Cincinnati, this week; St. Louis 19, week.

KATE CLAXTON CO., Quincy, Ills., 15; Keokuk 16; Ottumwa 17.

KIRALFY'S ENCHANTMENT, Chicago, this week, and close season.

KATE GIRARD COMB., New Haven, Ct., 19; Meriden 20; New Britain 21; Bristol 22; Ansonia 23; Bridgeport 24.

LAWRENCE BARRETT, Brooklyn, E. D., this week; Brooklyn 19, two weeks.

LOTTA, New York, this week.

LOUISE POMEROY, Dalton 15.

MILTON NOBLES, Newark, O., 21; Lancaster 22.

MINNIE PALMER'S BOARDING-SCHOOL, Boston, this week; Baltimore 19, week.

MARY ANDERSON, Canton, O., 15; Wooster 16; Sandusky 17; Detroit 19, 20, 21; Toronto 22, 23, 24.

M'LISS PIXLEY PARTY, Standard, New York, this week.

MY PARTNER, ALDRICH & PARSLOE, Union Square Theatre, New York, this week.

MRS. SCOTT-SIDDONS, Atlanta, Ga., 15; Montgomery, Ala., 16; Mobile 17; New Orleans 19, 20; Baton Rouge 21; Natchez 22; Vicksburg 23, 24.

MAGGIE MITCHELL, New York, this week.

MAHN'S COMIC OPERA CO., Philadelphia, three weeks.

MCALLISTER'S MINSTRELS, Springfield, Ills., 15; Peoria 16; Ottawa 17; Joliet 19; Bloomington 20; Decatur 21.

MITCHELL PLEASURE PARTY, Oswego, N. Y., 15; Syracuse 16, 17.

NEW DANITES COMB., Manchester, N. H., 15; Concord 16; Nashua 17; Chelsea 19.

NEIL BURGESS' WIDOW BEDOTT COMB., Haverly's, New York, this week.

NICK ROBERTS' HUMPTY DUMPTY, Germantown, Pa., 15, Wilmington, Del., 17; Philadelphia 19, week.

OLIVER DOUD BYRON, Altoona, Pa., 16; Reading 17; New York 19, two weeks.

OOFTY GOOFT COMB., Lebanon, Ind., 15; Anderson 16; Muncie 17; Sidney, O., 19; Dayton 20; Xenia 21.

OSBORNE'S DRAMATIC COMB., Hudson, N. Y., 16; Albany 17.

PAT ROONEY COMB, Toledo 15; Ypsilanti 16; Detroit 17.

PERLEY MERRY-MAKERS, Fair Haven 14, 15.

PRINCESS TOTO, Philadelphia, this week.

RICHMOND & VON BOYLE, Mt. Vernon, O., 15; Mansfield 16; Alliance 17; Johnstown, Pa., 19; Altoona 20; Harrisburg 21.

RICE'S SURPRISE PARTY, Boston, this week; Lynn 19; Salem 20; Worcester 21; New Haven 22; Hartford 23.

RICE'S EVANGELINE CO., Evansville, Ind., 15; Terre Haute 16; Ft. Wayne 19; Toledo 20; Adrian, Mich., 21; Jackson 22; Baltimore 23, week.

RENTZ-SANTLEY CO., Newport, R. I., 15; Providence 16, 17; New York 19, two weeks.

ROBSON AND CRANE, Chicago, this week.

REEVES' PARK GARDEN OPERA CO., Portland, Me., 15.

SALSBURY TROUBADOURS, Baltimore this week.

TRAGEDIANS OF KALAMAZOO, Philadelphia, this week; Boston 19, week.

THE FLORENCES, Albany 15, 16, 17; Troy 19; Burlington, Vt., 20; Montreal 21, 22, 23, 24.

TONY PASTOR'S COMB., New Haven 15; Trenton 17; Trenton, N. J., 19; Springfield, Mass., 23.

TONY DENIER'S HUMPTY DUMPTY, New York, this week.

THE RENTZ CO., under management of Kit Clarke, Ansonia, Ct., 17; Bridgeport 19; Danbury 20; Norwalk 21; Middletown 23.

WEATHERSBY-GOODWIN FROLIQUES, Toronto 15, 16, 17; Buffalo 19, 20, 21.

## Boston.

The 12th of April, and frosty, blustering weather hanging on like a hungry fox—the air is cold, raw and disagreeable generally. Parties who forestalled the Spring season by throwing off their heavy overcoats and donning thin clothing, have gone amiss in consequence. Wretched and demoralizing was the weather the past week, and bad was the effect upon some of the places of amusement. But the dark and dreary days will soon pass by, and then comes the opening days, glad with sunshine and invigorating with a healthful atmosphere. However, amusements have assumed a splendid aspect, and managers look hopeful, and catch a glimpse of the silver lining of a prosperous Spring season. Dramatic representations of a heavy order were not in favor during the past week; the musical element retained its hold upon the popular good will of the people.

Let me survey the field and "nothing extenuate nor aught set down in malice"—beginning with the old Howard, which, like the "Last Rose of Summer," is left blooming alone in the lower part of the city. Well do I remember the early days of the Howard, when Wyseman Marshall, Henry Willard and Mrs. Julia Barrow were the managers. Marshall is now a retired bondholder, and residing in this city. Mrs. Barrow, one of the best actresses that ever trod the stage, is in London, living in retirement, and Henry Willard died a few years since. Charlotte Cushman, Anna Cora Mowatt, Lola Montez, Mrs. Warner, Laura Addison, Mrs. Shaw, Julia Dean, Edwin Forrest, John A. Scott, E. L. Davenport, Charles Pitt, George Barrett, W. R. Blake, J. H. Hackett, were the stars in those days, and W. R. Goodall, Edwin Adams, George Jordan, Dan Setchell, William Cowell, E. B. Williams, Mary Taylor, Lucille Western, Melinda Jones, Mrs. W. H. Smith and Marion Stephens, were in the stock. Their lights are shed, and all are dead. Later on you find new energies at work, and fresh hands directing the good old ship, which has weathered so many storms. You find John Stetson at the head, who, by his liberal management and generosity, has made many a desponding one happy, and whose entertainments have given life and enjoyment to that class of society whose want of money confined them to the humble walks of amusement. And now Hart and Tryon manage the Howard, and offer a change of programme each week, in which variety is the spice of life.

Move on and you come to the Museum, and there you behold the spot made memorable by the great comedian, William Warren, who will ever hold a place in the affections of the Boston public. Grand and genial William Warren, may the day be far distant when we shall be called upon to mourn the loss of such a truly kind and gifted man. You miss the lights that shone inside of the Museum in the olden time. Where are they? Where Sedley Smith, Frank Keach, Frank Whitman, W. H. Curtis, Charlie Hunt, Charlie Muzzy, William Whalley, Peter Cunningham, N. H. Norton, Louisa Gann, Mrs. Field, Virginia Cunningham, Oridna Marshall? Those I have named have passed away, gone to the hereafter. Adelaide Phillips, Mr. and Mrs. Thoman, Louis Mestayer, Mrs. Judah, Anna Cruise Cowell, Mrs. Skerritt, Kate Reignolds, Rose Skerritt, Josephine Orton, Cornelia Jefferson, Mrs. Farren, J. A. Smith, L. R. Shewell, Joe Wheelock, Charlie Thorne, John Blaisdell, George Ketchum, Sol Smith, all come prominently into notice by their connection with the Museum. And from here, too, can Lawrence Barrett date his success—yes, even Lawrence Barrett of "Man o' Airlie" fame. Years ago Barrett was in the stock. Now, as a star, he comes to this city and crowds the house with his sublime impersonations of Yorick and Jamie Harebell. Of the strong array of talent presented in the early days of this house, but two or three remain. All is changed, and I can only exclaim, "Look on this picture and on this." The once model comedy theatre of Boston is so no longer. It is now sensational and musical. Let us hope that the day is not far distant when the good people of Boston will change their tastes and bestow once more the generous support heretofore accorded the old and popular Museum.

You walk up Washington street and the Boston Theatre looms in view. When first the veteran Thomas Barry took possession here wise men pitied and the judicious grieved, for they said he's out of town, people will not be able to reach the theatre. But the Boston Theatre Corporation builded better than they knew, and the co., splendid in its entirety, attracted delighted audiences. Mrs. Barrows, Mrs. John Wood, Mrs. Hudson Kirby, Mrs. John Gilbert, Mrs. W. H. Smith, Adelaide Biddles, Clara Biddles (Mrs. Barry), Emma Taylor, Ida Vernon, James Bennett, John Gilbert, John Wood, George Pauncefort, J. C. Howe, Tom Morris, Mose Fiske, James Biddles, H. F. Daly, Nick Davenport, William Cowell, Sam Johnson, jumped into favor at once. Who that witnessed the Tempest and Midsummer's Night Dream when produced here will ever forget them. All Boston, young and old, went to see that gorgeous and sparkling show. John Gilbert was the Caliban and Bottom; John Wood, the Stephant and Flute; H. F. Daly, the Theseus; Thomas Barry, the Prospero; Mrs. Barrows, the Miranda and Oberon; and Mrs. Wood, Ariel and Puck. Prospero and Flute are dead, and no more, no more. Let us look at the survivors who have made their mark in the great firmament. James Bennett, who was here last with Walter Montgomery, William Creswick and Charles Kendall Mason, played Cassius with the above constellation. Montgomery was the Mark Antony, and what an Antony—who will ever forget it? There are many who can personate Antony respectably, but none like Montgomery. Bennett is now a provincial star in England; J. B. Howe has been a manager, for many years, of a melodramatic theatre in London; John Gilbert is the favorite old man at Wallack's, where he has been for the last eighteen seasons; H. F. Daly is with the Union Square co.; so is Tom Morris; Mose Fiske appears here occasionally in support of some star; Mrs. John Wood has been for many years a reiging favorite in London; Mrs. Hudson Kirby, the widow of Hudson Kirby, the great melodramatic actor, is still following the profession in England; so is Adelaide Biddles (now Mrs. Charles Calvert); Clara Biddles became the wife of the manager, Thomas Barry, and is the popular and efficient leading lady of the theatre where, twenty-five years, ago she trod the same boards in the humble position of utility. Mrs. Barry has many warm and sincere friends here, who admire her as a lady and an artiste. And now after the lapse of many years the theatre is almost without a co. I believe there is one attached to the house, but their faces are so seldom seen that one hardly remembers. But I must not say that, for no one can forget Leslie Allen or Dan Maguinness, two great favorites in Boston; so is Mark Price—as noble a fellow as ever lived. Tom Keene joined the co. and made an excellent impression by his really clever acting of Richard. It was a pity to tear him away so soon, as he would have been very popular here. The rest of the co. for the past few seasons can be summed up in a few words—fair to middling, and particularly of the latter.

The ides of March have been against the Boston this season. As I said last week—too many managers. I understand that all the officers of the theatre have their say as well as the senior manager. They might have had the Pirates only somebody marred the whole thing by talking too much and making himself very officious. A little weeding out on the part of the manager would do no harm, particularly in the front of the house, so that when a civil question is asked of one of the HEAD officials a polite answer can be received.

Shall we take a look at the Globe? There is light and joy about the place for the Revellers are within. Arthur Cheney once held out here, but his splendid outlays and ventures brought him no returns, so with lights dimmed and health impaired he surrendered to John Stetson. Poor Cheney! A feeling of sadness steals over one

When we remember all the friends so linked together,
We've seen around us fall like leaves in wintry weather.

Mr. Stetson manages the theatre in first-class style, else how could the worthy manager have received the talent and combinations that he has presented this season, which has been one of the most successful on record. Look back at the Black Crook, Enchantment, Evangeline, Haverly's Minstrels, Miss Neilson, Robson and Crane, Pirates of Penzance, and now the Surprise Party. It has been a continual whirl of success, and the prospect is that Manager Stetson will have plain sailing the balance of the season.

With a hop across the street you enter the Park Theatre. It's a beautiful theatre, and, backed by Manager Abbey, it has been a success from the start. Here you will find every comfort, from a polite and courteous treasurer, with the exception of one individual whose name I withhold for the present, down to the boy ushers. The Banker's Daughter is the attraction for this week, and I have no doubt that its success will be as great as on its former representations here.

On the same side of the street is the cosy little Gaiety. Everything here is comfortable and homelike, and Mr. Wentworth makes you feel so. One great characteristic of Mr. Wentworth is that he is always about looking and attending to the comfort of his patrons. The veteran Oliver is here at the door looking as young as when I used to beg of him to pass me in—years ago at the old National Theatre. I remember on one occasion of Mr. Oliver telling me that the stage manager wanted some small boys to go on as the school-boys in the play of Bob Nettles, or Parents and Guardians, and if I wanted to make my debut he would see to it. How well I remember that performance. Agnes Robertson was the Bob Nettles, Dion Boucicault the Troubillion, myself and a few comrades were the school-boys. But I shall say nothing about my reception when I arrived home. Suffice to say, that was my last appearance in character. Mr. Oliver always reminds me of the occurrence when I visit the Gaiety.

How the city is growing—up, up!—still higher every year, carrying the theatres and halls along with the tide. Who would ever have thought of a theatre on Dover street—but there is one—and a beautiful one it is—and is called Hooley's Theatre, and the happy home of the Megatherians. Here you find a first-class minstrel show, burlesque, opera and variety. Mr. Hooley has gathered around him the best of people for the front of the house. The treasurer, Walter McConnell makes things look alive in the way of taking in the cash, and the attaches receive you with a polite smile and attend to your personal comforts.

The Park, Gaiety and Hooley's are of such recent construction that I have deferred extended notice of them until the future; and I can only say that one and all present a selection of entertainment as cannot fail to please every taste.

At the Globe Theatre Revels, with its excellent scenery, beautiful groupings, effective songs and choruses, processions and tableaux continued to attract a fair average attendance during the week just closed. The performance is very enjoyable. This is the last week of the Surprise Party, and Horrors, the favorite of last season, is the attraction. April 19, Miss Neilson as Isabella in Measure for Measure. This will be the first production of the play in Boston. Before Miss Neilson came to this country the play was a stranger to theatrical-going people. Prior to 1860 there is but one record of its performance in New York and that was at the Park Theatre, March 27, 1818, with Mrs. Barnes as Isabella. Unless Miss Neilson has appeared in the part of Isabella during her engagement in New York, then the play has not been produced since the above date. The house is all sold for the whole of the Neilson engagement.

The Boston Museum did a fair business with Lark and Robinsonade. Saturday night closes the musical season for the present, as that popular actor, J. B. Polk, opened on Saturday night in his new play, A Gentleman from Nevada. Our Boarding-House is in rehearsal and will probably follow Mr. Polk. I am pleased to note that J. H. Ring and Jas. Nolan are engaged at this theatre for next season.

Fun on the Bristol closed the second week of its engagement on Saturday night. The company made a very favorable impression during their stay in Boston, and good business attended their efforts. A warm welcome awaits them on their return here. On Monday night Minnie Palmer and William Scanlon opened in the Boarding School, for the second time this season. As both are great favorites here, I trust that they will have a successful season. George Davenport, an excellent actor, is still with the company.

Mr. and Mrs. Florence made their first appearance in their new play of A Million on Monday night. The comedy was tastefully mounted and elegantly costumed throughout. The new play is modelled after the farcical comedies of the present day, the plot being an unsubstantial one, and has hardly body enough to hold together the incidents with which it has been illuminated. With the exception of Opstein, the characters are not strongly marked; they are consequently caricatures and not portraits from life. Albeit the dialogue is well written, and if the characters want individuality, they are depicted with a hand that thoroughly understands human nature, even in its slightest and most elusive manifestations. The characters talk and act like human beings, and all that is done is the natural outgrowth of what has preceded it. With all these virtues the play has not touched a popular chord, though it has doubtless pleased many playgoers as an effort to express dramatically a phase of life that the observant eye is only too likely to find within its daily experience. A Million will never be as popular as the Mighty Dollar, which is certainly a play brimming over with wit and jollity. However, the fact is that Mr. Florence's own impersonation of Max Opstein is so amusing, so farcically and overwhelmingly funny that it gives life and zest—even satisfaction to the performance. Mr. Florence has raised the character to a dignity which it would not possess in the hands of a less accomplished artist. It is an eminently natural performance. Mr. Florence can not create the fun that comes from Bardwell Slote, in Opstein, as he is a quieter creature and gives less scope for exaggeration. He developes rare qualities in his pronunciation, and pretty nearly all the good things of the dialogue, too, come from his mouth. Though many of the jokes are of the selected sort, a great many of them are new, some of them are very good, and many bad ones are amusing. Mrs. Florence in vain endeavors—or perhaps does not endeavor at all, to lift the character of Mrs. Finn Dacey out of her farcical conditions, but she does succeed in making her intensely amusing and even interesting, and that by virtue wholly and entirely of her humorous power. The part as thus presented cannot be dignified with the name of creation, but it is funny and its extravagancies are all in the line of familiar experience, and appeal to sympathies and antipathies which are universally shared.

Mrs. Florence is the best dresser on the stage, and her costumes worn in this play were of the most elegant description. Mr. and Mrs. Florence were respectably supported by the co. On Saturday night Mr. Florence appeared as Bob Brierly in The Ticket-of-Leave Man. It was a very finished piece of acting; it was quiet without being dull, fervid without being theatric, manly without boisterousness, and thoroughly sympathetic with no trace of mawkishness. Not even in plays wherein he has made his well-deserved reputation has he seemed to me as good, certainly not better than he was Saturday night. Frank Cotter made a good Hawkshaw. I cannot say much for the remainder of the cast. This week the Union Square co. in The Banker's Daughter. The Minstrels closed their engagement at Hooley's Theatre on Saturday night. This week the California Comedy co. appear in Life Among the Mormons. The company is unknown to fame, as the names are quite unfamiliar; but then there are so many jump-

ing into the profession at the present time that it is impossible to keep run of the celebrities. Nellie Holbrook, as Hamlet, April 19. Mr. Hooley is at present in Chicago.

Rentz's Minstrels did an immense business at the Howard last week. The co. is an excellent one, embracing many good singers and dancers. The costumes were very rich and of beautiful design and manufacture.—This week Kentuck, with E. T. Stetson and Stock co.

Little Corinne has become a sort of national possession, as she is now the "lion" of the town. Horticultural Hall is crowded at every performance, and Ida Mulle, Daly Bros., and Ada Minor are very pleasing and capable artirts. This week H. M. S. Pinafore, with Corinne as Buttercup.

This week will be seen at the Boylston Museum John D. Griffin, Morgan and Mullen, Faron and Shields, James and Roome, Ad. Weaver, Nellie Parker, Spray Arlington, Irene Tantella, Emma Marden, Fred Warren, Jerry Cohen, and the San Francisco Quartet.

### Chicago.

McVicker's: Ada Cavendish has played this week to slim houses, appearing as Beatrice in Much Ado About Nothing, and Rosalind in As You Like It. Poor Miss Cavendish has been badly managed this season by Tom McDonough, a person who don't appear to have a single expedient to fall back upon. If I were the best paying star on earth, I should hesitate about entrusting my business to McDonough. Either Mac don't understand how to handle an attraction, or else he don't care how matters run so long as he has his board, drinks and cigars. Really McDonough doesn't deserve the latter necessaries of life for permitting so nice a woman and fine an actress as Miss Cavendish to go to England without having made a dollar. Mr. Sothern opens 12th, as Dundreary, Sam and Dundreary Married and Settled latter part of week. The Strategists come back after Sothern. Abbey and Hickey's Spanish Students and Fun on the Bristol are also to be here.

Haverly's: A crushing business has been done this week by Kiralfy Bros. Enchantment, a gorgeously mounted spectacle in which legs, calciums, scenery, Henri Laurent, Blanche Corelli, Amy Lee, Virginia Buchanan, J. F. Peters, C. J. Tyffe, and Harry Rainforth play the important parts. The ballet with the exception of the premieres Cornalba, Cassetti, Cappelini and Zelino and three or four of the coryphees, was composed of misshapen and elderly females, and was badly drilled. Long-legged 'Arry Gisling (Henri Laurent) I remember well as a comic vocalist of the London music halls, only his vocalisms were the reverse of comic. Gisling-Laurent sings well enough until he strikes the high notes, and then he is unendurable. Blanche Corelli (of whom I was amused to read the other day that she was the "fiancee" of Henri Laurent) looked sweetly and sang badly. Why Amy Lee, a daughter of Rose and Harry Watkins, has received such extravagant notices from certain papers I am at a loss to know. Perhaps her admirers of the press got behind the scenes, and Amy allowed 'em to chuck her under the chin. In my opinion, Miss Lee can neither sing nor act. Virginia Buchanan looked ill-at-ease in tights, and it wasn't strange either. Miss Buchanan ought not to be doing this kind of work. The others did well. The last act of the Palace of Enchantment was very fine. Molva, who is a man notwithstanding the assertions of several papers that he is a well formed woman, and the Herbert Bros. created much enthusiasm by their gymnastic performances. Houses enormous. Another week of this and then Mrs. Kirkland's operatic drama, music by James Gill, The Rival Cantineers, Mrs. Louis Falk, Mrs. Jessie Bartlett Davis, Harry Pearson, E. A. Dexter, Jas. A. Devlin and others will be in the cast. If a success, the piece will be taken to New York with the same co. Haverly's season don't end The house will remain open all summer.

Hooley's: Those excellent comedians and inimitable mirth-provokers, Robson and Crane, have held the boards at this house during this week. They have presented a new play by Clay M. Green and Slason Thompson, entitled Sharps and Flats. Although the piece is rather trashy, it has been the medium through which these funny men have brought forth loud and prolonged screams of laughter from each audience, and made Hooley's Theatre ring and ring again with the same strains that were usual when John Dillon appeared there, and was the prime favorite at this house. The cast of the piece was as follows:

Cutler Sharp, of the San Francisco Stock Exchange. ... .....Stuart Robson
Dullstone Flat, Ex-Parson, the prospective owner of millions, wanting to be a Bear or a Bull, and ever ready for a "put" or a "call".....William H. Crane
Capt. Leslie Overton, U. S. A...Frazer Coulter
Mr. John Pemberton, a Bear. ...A. S. Lipman
Rattle, a Bull, and Hotel Clerk...John Marble
Rev. Percy Gosling, a Bear ....F. M. Burbeck
Harvey Singe, Broker and Amateur Boxer.....Wm. Morris
Marian Pemberton, supposed daughter of Pemberton.....Agnes Proctor
Mrs. Lydia Lowndes, a young Widow.....Alicia Robson
Mrs. Dullstone Flat, Dullstone's wife.....Mrs. Mary Meyers
Nellie Flat, Dullstone's daughter..Nellie Boyd

The company is a very good one and they gave an even performance throughout. Miss Alicia Robson is to be especially commended as a painstaking little actress. The improvement in her acting since her last appearance is very noticeable. Messrs. Robson and Crane carried the piece on their shoulders, so to speak, as they always do. I know of no two comedians so deservedly popular as they. The houses were jammed every night, and the standing-room sign was used about nine times during the week, including the matinees. Our genial friend, Dr. Quinlin, of course felt exceedingly well as the receipts at the box office were announced. The piece was mounted elegantly, as is usual in this theatre since Dr. Quinlin has had full charge of its affairs. Robson and Crane stay another week, after which Katherine Rogers appears. April 11 (Sunday), Dickie Lingard in The Two Roses.

Hamlin's: At the commencement of the season and upon the first visit of Gus Phillips (or Oofty Gooft) and his company to this city I said that Gooft's baggage would escape the clutches of merciless landlords and the ghost's regular perambulations would gladden the hearts of the ladies and gentlemen of the combination—all because of its excellence and the draw that still remains in Daly's familiar "sensation." Under the Gaslight, notwithstanding that the sensation produced is now apt to be that of weariness and the "interest" is no longer "contemporaneous." Sure enough up turns Mr. O. Gooft and party themselves and impedimenta in seeming good order. I understand that business has been the best in one-night stands and that some money has been cleared. The company has suffered changes which do not improve it. I believe that Leonara Bradley, who is now traveling upon her shape with the Ixion Burlesque co., was the first Peachblossom. Bradley was succeeded by Alice Wren, lately deceased, and now the part is in the hands of Ida Tracy, evidently new to the stage, and whose performance is unsatisfactory. Adelaide Thornton, a well-rounded young lady, still plays Laura, and pretty Grace Roth, once of Nixon's, Halsted Street Opera House co. (not that this is against her) continues as Pearl. Mrs. Gus Phillips doubles Judas, and Mrs. Van Dam. Mrs. Phillips is a fine-looking woman and a good actress, and from the gleam in her black eyes I opine that she must manage Oofty as well as the rest of the show. When things don't run smoothly in this organization, I'll bet Mrs. P. is on deck and does her level best to straighten matters. Chas. Dade, an actor who has very much improved since he was a member of Uncle Dick Hooley's Comedy co., plays Ray very well. Mr. Dade is, I personally know, a very ambitious young man, devoted to his art, and I'm sure he will eventually attain what he is striving for. He has the requisites of the perseverance. Geo. A. Archer is the Byke, J. Holbrook, Bermudas; and the rest of the parts are doubled by two or three people under different aliases. On the whole the performance is not as good a one as formerly. Business only fair. Enchantment is a tough attraction to buck against. R. L. Tayleure, the pride of his papa's (Clifton W's.) heart, is now business manager of this co. To-night ends the season here, and the house will be closed for four months to undergo extensive alterations; $30,000 will be expended by Mr. Borden upon his improvements. The roof will be raised, a second gallery put in, the stage deepened, the proscenium remodeled, the cane-seat chairs replaced by the most approved pattern of iron-folding orchestra seats, the floors re-carpeted, the walls re-frescoed, in short everything refreshed and a brand-new theatre ready for the Fall opening.

Olympic: Mrs. Alice Oates-Watkins and a very inferior co. have endeavored to sing Genee's Seecadet here this week—that is, they commenced the butchery on Tuesday, opening 6th in The Little Duke, which was the worst performance of Lecocq's charming opera on record. Fanchette, or The Royal Middy, or by whichever of the many titles you choose to call it, is a very pretty thing, but you wouldn't know it to hear Oates and her miserable support attempt to sing it. Mrs. Oates has become very stout and gross-looking. Gus F. Hall and C. F. Lang are the only singers of any merit whatsoever in the co., and they have seen their best days. Business quite good. 12th, F. I. Frayne, supported by Blanche DeBar, George O. Morris and that most intelligent of canines, Jack, in the new play Mardo the Hunter. I am informed that business has lately been big, and it would seem so, for Mr. Frayne has another diamond ring, and George Morris wears a pretty good suit of clothes (not machine made). 19th, return of Sprague's Georgia Minstrels.

Academy: A performer who is bad enough to make the business drop at Billy Emmett's house must be a tough 'un. Such a man is John R. Weaver, who is now endeavoring to ruin variety managers by getting them to admit him and his play of Toby to their houses. Toby is the production of the immortal Fred Felton of Indianapolis, also the author of the greatest drama of the present century—Joe Bowers—written in 22 minutes 16 seconds. Not only is Weaver himself "queer," but he is a bold, wicked man. For no well-disposed person would deliberately seek, as Weaver is doing, to break up managers and crowd insane asylums. My good friend Emmett sadly gazed upon the bad Weaver the other evening, and gently but firmly whispered to me: "No more Indianapolis ham-fatters put their teeth through my scenery." The olio was good, and made up for the infliction of Weaver and his Toby. A pair of jugglers, whose names now escape me, were especially excellent. 12th, George C. Caarles, a very good Irish comedian, in The Skeleton Hand. Emerson, Clark and Daly Bros.; Sheehan, Jones, and Martin Rice.

Lyceum: Infuriated audiences have exhibited a wonderful control of their tempers in not tearing up benches and generally sacking the house this week. Fred Wren and Mrs. Job A Lord in The Ticket-of-Leave Man is a spectacle calculated to depress rather than amuse. 12th, Humpty Dumpty, with Pedro as clown, and Ida Maussey, Columbine. I understand that an attache of the Telegraph has a play which will shortly be done here. I'm sorry for the Telegraph man.

Halsted Street: Mrs. Emma Frank, an old lady who is mistaken in supposing that she is still fitted for juvenile roles, has been the star here in Miami, the Huntress of the Mississippi; otherwise Green Bushes. Mrs. Frank does NOT model her performance after that of Mme. Celeste. 12th, Alf. Wyman, wife and brand-new baby in Yakie, the unfortunate and it is to be hoped the only venture of Mr. Detroit Free-Press Lewis as a playwright.

National: Frank Foster and Mary Booth in Across the Ocean, to a large business, past week. 12th, an individual billed as S. M. Drake personates Don Cæsar de Bazan. In addition to this there is a variety olio.

Central Music Hall: A "Testimonial" Concert to one Dye, who, I believe, enjoys the distinction of being the father-in-law of Chicago's Crushed Tragedian, A. M. Dickson, is up for the 19th. Jules G. Lumbard, Frankie Dye, Joannes Laudis, Dickson, the Blaney Quartet and others "kindly volunteer." Carpenter will have a sufficient police force on hand to keep the mashers at a distance of at least four feet from the entrance.

Items: Katie Putnam goes out 19th under the management of Flint Kennicott, who is sufficiently backed. The route is through the neighboring towns.—W. J. Davis is expected here 13th, from Denver.—The greatest of them all, Jack Haverly, drops in on Monday, and will stir up the boys on Dearborn street.—Mattie Vickers and C. S. Rogers are having a hard time of it. F. M. Uffner's Novelty co. broke up in Fort Scott the other day, and I understand Miss Vickers had to part with her diamond ear-rings to enable herself and husband to reach home.—Katharine Rogers Randolph will not appear in Our Girls at Hooley's 19th. Miss Helen Tracy has been substituted for the co-respondent in Boucicault v. Boucicault.—Clifton and Fox replace the Herbert Bros. in Kiralfy's Enchantment. The Herberts join a circus.—It is reported, with how much truth I can't say, that Inez Sexton, the variety singer, is in an insane asylum at Deadwood.—Chas. Webb and Frazer Coulter, now of Robson and Crane's co., will be members of Thos. W. Keene's co. next season.—W. A. Chapman in advance of Byron's Our Girls arrived here last night.—Mme. Magda Irschik, the German tragedienne, appears in Griseldis at McVicker's to-night (Sunday). Mme. Irschik will play Medea at the matinee 15th.—A nice old snoozer is Jumpy Jervis to be critic of the Daily News. Does Mr. M. A. Stone know why old Jumpy abused Katie Putnam when that lady played at Hamlin's recently. It was because the disreputable old cuss failed to induce Miss Putnam to purchase one of his batch of plays entitled The Woodland Wild Flower, or the Prairie Sun Flower, or something of the sort. It is notorious that the only way to obtain a "good notice" out of Jumpy is to purchase of him a "song," a re-touched chromo, or one of his 16 pound dramas. I give Jumpy this notice free, in return for some poetry he recently perpetrated at my expense. Plain facts expressed in prose are better than d—d lies woven into doggerel verse.—Alice Oates' male and female relatives all seem to have been provided for in her co. Still Sam Jack managed to work in one of his.—Adelaide Thornton leaves the Oofty Gooft co. to-night and joins Harry Mortimer's Banker's Daughter co. Mrs. Emma Frank has been engaged to play Laura and her husband, Joseph Frank, succeeds W. T. Duncan as advance agent.—I called to see Katie Putnam last evening, at her request. Miss Putnam wished to make a statement to THE MIRROR in reference to the allegations of Edwin Clifford, her former manager, regarding herself and her mother, Mrs. McWilliams. Miss Putnam denies in toto the charges of Mr. Clifford and his stage-manager, James H. Browne, that the non-success of the season and its abrupt closure were due to misbehavior on the part of the star, her inability to draw, and the "crankiness" of her mother. Miss Katie says that her share for the time out was over $2,000 independent of a certainty, and that Clifford had cleared an equal sum. She further alleges that Mr. Clifford systematically swindled her by rendering false returns of the expenses. Having for some time suspected that her manager was dealing unfairly with her, Miss P. wrote to parties with whom Clifford had contracted, and obtained from them their figures, which were considerably under those returned by Clifford. Miss Putnam exhibited to me documentary evidence to prove this, the genuineness of which I have no reason to doubt. I am acquainted with the chirography of Clifford, and the returns shown me were assuredly in that gentleman's handwriting, Miss Putnam, with considerable feeling, asserted that whatever her own and her mother's faults of temper, they were ladies and conducted themselves as such, notwithstanding they were compelled to submit to the grossest insults from Clifford and certain of his hirelings. She says the persecutions of Clifford at length became intolerable, and the season was closed only two weeks before the time originally intended. Business was very good everywhere. Regarding the insinuations of Messrs. Clifford and Browne as to the undue familiarity existing between Miss Putnam and Harry Ferris, one of her co., the lady was very indignant, claiming that she insisted upon Mr. Ferris being cast for the important roles simply because he was the most competent man in a co., which, to use her own language, was dire bad thoughout; that in no wise did Mr. Ferris conduct himself in a manner that would bring reproach upon her good name or that of her associates; and finally she defied Mr. Edwin Clifford to prove his charges. What does Mr. Clifford have to say to this? Miss Katie will star next season in Three Pairs of Shoes, which I am happy to state is not the product of Otto Peltzer, as feared by a local critic, but is an adaptation from the German by Dr. Harris of Boston; music by John Braham. Miss Putnam also has a dramatization of March, a story by Mrs. M. E. Bryan of Atlanta, Ga.—R. M. Hooley is back, and will give his attention to his theatre in this city.—Fred. Paulding, the young tragedian, has done a good business in Iowa, under Frank Lawlor's direction.—On the 8th, before Justice Brayton, Amy Gordon, now of W. C. Mitchell's Pleasure Party, brought an attachment suit against Alice Oates and Sam. T. Jack, to recover $200 salary, claimed to be due her. The defendants filed an answer showing that Miss Gordon was indebted to the management in the sum of $240 above the amount due her for salary. The case was held over for ten days, in order to allow Miss Gordon to reach this city.—Kate Claxton is due at Hooley's 26th.—John R. Allen, who put his trust in the "Workingmen's Co-operative Association," only to be slipped up, has gone to Aurora to play in the Sea of Ice.—Tom. McDonough and Horace McVicker were in a box at Hamlin's the other evening to see Grace Roth.—Horace feels a pride in Miss Roth, who began the ladder in the ballet at McVicker's Theatre. McDonough, I understand, has offered the young lady a position in Miss Cavendish's co. for next season. Henri Laurent and Alice Oates have been both here this week. But so has Mr. Watkins. Manager Chas. Pope, of the village of St. Louis, is at Tremont. The co. playing Humpty Dumpty at the Lyceum are soon to take the road, if "a treasurer with small capital," and they might have added "substantial pairs of shoes," can be found. Dr. J. W. Cornelius of Madison, Wis., is informed that there is no exclusively dramatic paper published in this city.

### San Francisco.

April 4.—Baldwin's: Business has been remarkably good, the house being crowded almost every night, notwithstanding the inclemency of the weather the greater part of the week. French Flats has proved a good thing. It is full of fun all the way through, and serves to keep the audience in a good humor throughout. Mr. Bishop, as M. Blondeau, shows that the character is exactly suited to him, and he does it full justice. Morrison, as the Marquis de Barrameda; Barrows, as Signor Rifflardini; and Jennings, as Bonay, were very fine. The ladies in the cast were represented by Eleanor Carey, as Baroness de St. Amuranthi; Rose Osborne, as Mme. Blondeau; Louise Beaudet, as Anna Blondeau; Virgin a Thorne, as Mme. Bonay; Jean Clara Walters, as Marchioness de Barrameda; Mollie Revel, as Mariette; and Nellie Wetherell, as Frozine. French Flats is a very enjoyable play, and will run another week and perhaps longer. The first annual benefit of San Francisco Lodge No. 12, B. P. O. of Elks last evening was a perfect ovation, the house being crowded almost to suffocation. French Flats was presented. James O'Neill, Jeffreys Lewis, Annis Montague and Charles Turner appeared in recitations and operatic selections. The "Elks' March," arranged by Harry Widmer, was admirably performed by the orchestra, and "Auld Lang Syne" was sung in fine style by the members. This benefit has no doubt replenished their treasury sufficient for them to go on in the good work for which the Order was instituted.

Bush Street: E. C. Taylor, a wizard, assisted by Miss La Grand, and Dr. and Mrs. Ruth, sharpshooters, gave entertainments during the past week to rather light business. In some of his tricks Mr. Taylor is very clever indeed. Miss La Grand's great egg dance is very fine. Several eggs are placed upon the stage about two feet apart, and the lady is blind-folded by one of the audience and waltzes about without touching one of them. Dr. and Mrs. Ruth are certainly remarkable shootists, with either pistol or gun, breaking glass balls across the stage in almost every position that it would seem possible for persons to put themselves in. Their engagement will conclude to-night, and the theatre will remain closed for two nights in order that the Melville Opera co. may complete their preparations for producing Der Seecadet, or the Royal Middy, or The Very Merry Mariner. It will be put on in grand style. I gave the cast of the piece in my last, except the Royal Middies of the Naval Academy at Lisbon, which is as follows: Diego, Lillie Post; Sebastino, Mathilde Vallerga; Julio, Mary Benham; Giovannio, Bella Jones; Paulo, Eva Post; Eunice, Pauline Jones; Carlo, Lizzie Smith; Jago, Ada Shattuck. Der Seecadet will no doubt attract large audiences.

Standard: The great American border drama, entitled Good as Gold, was presented on Monday night last for the first time in California, to a fair audience. The piece is called a companion picture to The Danites, but it is very different from that play in every respect, and if anything, it is the better of the two. It ran through the week with continually increasing business. Edwin Browne, who comes to us with an excellent and well deserved reputation, appeared in the principal character—that of James Fenton, or Tender Jim, as he was better known. He appears very graceful and easy on the stage; his face is full of expression and dramatic fire, and his pronunciation of the border vernacular is excellent. I was very agreeably surprised at the manner in which Mrs. F. M. Buckley, as Fanny Clifton, played the heroine. Her scene with Jim in the cabin, and also that with the villain, McCune, in the mountains, show a remarkably fine conception of the part. With continued study and attention she will very soon place herself among the first of her profession. John Woodward, as Smoky, the old miner, reminded me very forcibly of the early days of California; W. C. Dudley as McCune does some very excellent acting, showing conclusively that it is in him to play the very bad man to perfection. Tom Butler as Solomon Moses was very fine, his Jewish dialect being perfect. One scene, that of Cedar Gulch, Montana, where the plot is laid, is especially fine. It was executed by O. L. Fest, one of our very best scenic painters. Good as Gold is booked for another week.

Adelphi: This cosy little theatre was crowded every night during the week, notwithstanding the inclement weather. The sensational drama, Euchre; or, Arisen from the Ashes, proved a very attractive piece. James Maas renders the characters of Gerald Gray, Joe Blossom, a California detective, Mons. DeLay, a Frenchman, and the disguise of a drunken bummer in an admirable manner. This talented gentleman is becoming a great favorite. Mollie Williams, as Kitty Loraine, a danseuse, who assumes the disguise of a man about town, is thoroughly at home in the character. Her make up in male attire is excellent. C. H. Mestayer, as Lester Blake, makes a splendid villain. He is quite equal to William Mestayer in such characters. About as handsome a thing as I have seen is Wade and Boyd's Artistic Jockey Clog. Their costumes are very pretty, and their dancing calls forth rounds of applause. The lovely little ballad-singer, Nera Vernon, made her re-appearance on Monday night last. The principal attraction this week will be a new border drama, The Scarlet Nine, in which James Maas appears as Crazy Dan, C. H. Mestayer as Joaquin Murietta, Mollie Williams as Lauretta, and Nera Vernon as Mary.

Bella Union: Business has been very good during the past week.—The Wizard of the Wave ran through its second week. The piece was well mounted and well played by the excellent co., but the stage of this house is by far too small for such a piece as this. Pope Cooke was admirable as Capt. Falkner and the Unknown. Fanny Young, as Old Nanny, played the character of a quadroon slave to perfection. Flora Franks did splendidly as Donna Cappella, the hostess of the Pasoda. Mons. Theodore Loyal, in his great zampillerostation act, is one of the most daring and graceful performers I ever saw. This week will be presented a very powerful drama, The Shoemaker of Toulouse; or, The Avenger of Humble Life, in which R. Pope Cooke will appear as Jacob Odet and Fanny Young as Merrgaset.

Items: At Woodward's Gardens, Manager Marshall spares no pains nor money in catering to the pleasures of the public. He has engaged the great aerial stars, Hooley and Buislay, who have recently returned from their Australian tour. These gentlemen perform one of the most daring acts on the trapeze ever witnessed. They simultaneously leave the stand at each end of the pavilion, turn somersaults while passing each other and catch the bar left by the other.—Fatinitza continues to be the attraction at the Tivoli Garden, drawing crowded houses every night.—The Juvenile Pinafore co. are reaping a rich harvest in the interior.—Maynard & Mackley's comb. are doing well in the southern mines.—The Kentucky Jubilee Singers are making the tour of the State.—The Two-Headed Nightingale and co. have returned from their interior tour.—Barton Hill is expected from the north in a few days.—Coralie will probably follow French Flats at the Baldwin.

### Cincinnati.

Grand Opera House: Colville's $45,000 purse is still swelling. The Folly co. is not so strong as when it visited us in the fore part of the season, but those that remain are very much improved by their Western trip. Eme Roseau, who then was rather sober and fond of "resting on her oars," so to speak, is entirely changed. She works very hard at the smallest business, and her brisk and polished deliverance of seemingly empty sentences gives them a meaning they would otherwise have lacked. Ella Chapman, the little giant of the troupe, is the same Lilliputian favorite and holds her own in her line of specialties. The rest of the co. gave evidence of great efforts on their part, without having the desired effect on the audience. 12th, Tourists; 19th, Dr. Clyde; 26th, An Arabian Night.

Pike's: Our Girls were wooed, won and wed, with little sympathy from our boys or THEIR girls. The houses were a degree better than poor, and the performance medium. The failure of Strakosch to hold to his contract, and Manager Nunez not being able to secure a desirable attraction, gives the attaches of Pike's a week's vacation. 26th, Pirates of Penzance, Co. B.

Heuck's: Oliver Doud Byron crowded Heuck's every evening during the week. Ten Thousand Miles Away seemed to tickle the audience nightly. 12th, Alice Oates' opera co. in Royal Middy under the title of Fanchette. 19th, Nip and Tuck comb.

Volk's Theatre: This house is the New Palace evacuated by the Esher Brothers several months ago. James Douglas, ex-manager of Heuck's and Robinson's, has brought together a stock company of really good but unfortunate actors, and for the trifle of ten cents exhibits talent that in days gone by never anticipated it would flourish within such lowly walls. The co. comprises E. R. Dalton, at one time leading man at the Grand; M. D. Lacy, ex-manager of Soldier's Home Theatre, Dayton, Ohio; Alex. Reeves, James Douglas, Geo. Hanna, R. Gardner, Robert Haynes, C. Henry, Wm. Heywood, H. Hodges, H. Crellin, J. Allen, R. Harcourt, Mlle. Ravelle, Kate Edmunds and Miss E. W. Ellis. Since the opening, Sea of Ice and the Octoroon have been presented. Next week launches into A Celebrated Case.

Coliseum: Mr. Charles Thornton, as Simon Kenton, or the Spirit of the Kanawha, together with the spirit from the bar, caused each particular hair on the heads of the patrons of the house to stand on the end during the entire performance. The olio was very attractive, including Julian Binslay, the Human Fly, who walks the ceiling. Next week the stock co. produce East Lynne.

Items: Edward Woditska, the manager from Chicago, who, with a number of people, has been monopolizing Hawley's Garret for the past three weeks, has returned to the city.—Grandpa Hawley is engaged every Friday afternoon in the vicinity of the NEW YORK MIRROR file, studying the secret of perpetual motion. The MIRRORS are on a regular rampage.—Alice Oates is playing Royal Middy, under title of Fanchette. The Volks Theatre next week produce A Celebrated Case, and the week following, W. L. Gleason and Harry Gilbert open in Celebrated Case at the Coliseum. These facts may interest some one in the Metropolis.—Gus Warren writes us an emphatic denial of the article appearing in the Commercial, stating that he and his wife, Effie De Rock, had separated. Gus ought to know.—Manager Nunez will probably take advantage of the coming week and visit New York, forming while there a first class company to produce his piece, Saint and Sinner, at Pike's May 10, then a week each in Louisville, St. Louis, and Chicago, before leaving with it for California.—Uncle Sam Colville has been having a jolly old time with Bob Miles during his stay in this city, his once happy home.—Bob Miles was made the recipient of a magnificent pair of pearl opera glasses by his friend Abe Stienau.—Quite a racket was created one evening this week, in the rear of Grand Opera House. Upon looking in that direction the audience remained seated, seeing nothing but Mr. Colville excited and applauding the performance.—Manager Edwards of Nashville left the city yesterday with sixteen people, who open the Novelty Theatre there 12th.—Oliver D. Byron presented his wife with a handsome gold watch and chain, valued at $300.—W. L. Gleason was married in Cleveland, last Wednesday, to Mina Crolius of the Queen's Evidence party. Billy returns to fulfill an engagement at the Coliseum, week after next.—H. W. Eagan and wife left for the East Friday evening.—John Robinson's Circus opens season in Cummingsville this week.—Bessie Warren left for Columbus with the Richmond and Von Boyle comb. for a short season.—The Villas (Agnes, S. B. and Lucie), supported by the Agnes Wallace-Villa comb., closed season at Bellaire, O., April 3. They open the season of 1880-81 about the middle of August, in a new play written by Emma Webb Haskitt of Kokomo, Ind., entitled Our Gypsies. The Villas spend the Summer in Ridgewood, N. J.

### St. Louis.

Pope's: For five seasons the Two Orphans have presented their sorrows before St. Louis audiences, and yet this wonderful dramatic picture seems to lose nothing of its power, pathos and sensitive appeals to sympathy. Kate Claxton has absorbed the drawing qualities from her singular identification with the history of the play in America; and during the past week enormous audiences have filled the house. Whatever may be Miss Claxton's shortcomings in other roles, she certainly elevates that of the blind Louise to one of the most touching and powerful portraitures given on the stage in this century. It is wonderful how a woman can stand the "guggling" and throwing round she gets from the hands of La Frochard and Jacques. The part in her hands is intensely emotional. Charles Stevenson, although naturally phlegmatic, does some fine acting as Pierre and the Chevalier. Edward Arnott is a picturesque and mercurial Jacques, and by his excellent acting overcomes the monotony of his peculiar tenor intonation. That sterling actor, H. B. Phillips, made a strong part of Count de Linieres, and W. J. Gilbert was clever as Picard. Josie Batchelder was pretty and powerful as Henriette, and is to be credited with some strong scenes. Dollie Pike deserves praise for her finished rendition of the Countess Linieres. Margaret Cone did justice to the telling little part of Marianne, and Mrs. Brutone gave La Frochard the repulsive coloring necessary. The scenery was really suberb and proved another triumph for Mr. Haley. During the week commencing 12th a variety of local entertainments will be given. 19th, the Kiralfy spectacle of Enchantment will be produced in elegant style.

Opera House: Daly's Arabian Night scored a fine success, the merry comedy becoming an immediate favorite. Ed Thorne, who has hitherto appeared in this city in lines ill adapted to him, made a good hit as Alex. Sprinkle, a light comedy role, and to his drollery much of the success of the piece was due. Frank Norcross was good as Rembrant; Harry Josephs very funny in the eccentric comedy role of Moodle; and George A. Robinson did a laughable piece of character comedy as Hercules Sermith; Clara F. Maeder, a sterling old actress, created no end of amusement as the mother-in-law; Carlotta Evelyn made a dashing and lovely Rosa Maybloom; and Flora Robinson, a remarkably stately and handsome woman, a lovely Mrs. Sprinkle. Mrs. E. F. Thorne is a great favorite here, and emphasized former good work by her clever performance as Miss Kate Sprinkle. The scenic-setting was very fine indeed. 12th, Our Girls.

Olympic: Clinton Hall's Strategists did a very fair week's business. His ingenious little comedy created a great deal of mirth. Messrs. Clinton Hall, Sam E. Ryan, and Ada Monk made hits, and the balance of the cast was most capably attended to. 12th, John Dillon in his new comedy, A Man of Sand.

Notes and Gossip: Ticket night at Pope's is fixed for the 10th. Kate Claxton & co. will present Two Orphans.—The St. Louis Lodge of Elks will hold their annual benefit at the Grand evening of 10th, and portions of Arabian Night and Strategists will be given, in addition to the comedy of Faint Heart Ne'er Won Fair Lady, by Mr. and Mrs. John W. Norton and Laura Wallace; a recitation by Charles R. Pope; an address

by Brother Charles Johnson, with variety acts by several performers, including a magical seance by Robert Nickle.—Prof. W. Malmene had a testimonial concert at Mercantile Library Hall on Tuesday evening, and a fine programme was given.—The Theatre Comique is doing a good business, and the quality of the show is first class.—Some of the most exquisite "paper" ever exhibited in St. Louis is that of Our Girls, to be given at the Opera House next week. The pictures are in lovely tints with golden backgrounds, and rather top anything ever seen here.—12th, Cole's Circus will commence a week's season.—Cooper & Jackson's Circus is getting in shape to start off on its annual tour.—The death of Dr. G. A. Spalding the famous showman, was telegraphed from New Orleans, early in the week, by his son, Charles A. Spalding, to Pat Short, treasurer of the Olympic.—Dr. Spalding, was attended in his last moments by his son. The remains were expected to arrive here to-day, and will be taken to Albany, N. Y., for interment. Dr. Spalding's estate is estimated to be worth close upon $1,000,000.

## Ohio.

COLUMBUS.

Comstock's: Richmond and Von Boyle, in Our Candidate, 9th and 10th. A translation from the German of Dr. Klaus, by Benedix, a comedy in five acts, was put on 10th. Probably a first representation, as a good deal of dragging and prompting was noticeable. Play very light, or possibly it was the fault of the company, as it was tiresome and long drawn out. Frederick Julian gave a fair performance of Robert Klaus, M.D., while Harry Richmond was clever and comical as Perkins, the Doctor's assistant. Our Candidate was more acceptable than Dr. Klaus. There are a number of ludicrous points, well worked-up by Richmond, who is very funny in his speeches regarding his nomination, and in the scene just after his election. Alfred McDowell's character of Bangs, editor of the Sunday Morning Blizzard, was the best taken and created great merriment. Von Boyle's Chinaman is only fair. Harrison, Monroe, and Conyers were good. E. F. Nagle is a stick, and evidently a novice. Co. as a whole rather queer. Boston Ideal Opera co. cancelled 16th and 17th; Milton Nobles comes 19th and 20th; and the Doctor of Alcantara is presented by the Amphions 23, and 24.

Grand: Colville's Opera Burlesque co. 12th and 13th, in The Magic Slipper and Robinson Crusoe. There was a mistake regarding Our Girls dates. They are on the Ohio circuit a week in May instead of this month. Dr. Clyde will be presented at this house before long, but it is feared will not prove much of a success, after the muss made of it by the Richmond-Von Boyle comb.'s German translation, Dr. Klaus. Will also have next month The Banker's Daughter comb., Our Photograph Party, and probably J. K. Emmet.

Items: It has been announced that Col. Morris has leased the Grand for another year, with the privilege of three if desired. This is a mistake, and may mislead some of the unknowing ones as to his importance. The so-called Col. Morris-Miller's lease of the Grand expires May 31, after which his authority ceases, and he will be of no more importance than the regular house employes. He will, beginning June 1, be simply acting manager or salaried clerk in the employ of Messrs. Brooks & Hickey, whose grand circuit of Grand Opera Houses includes the Grand at Columbus along with the balance of the Ohio circuit. Morris-Miller will have no authority to engage attractions, no interest in the receipts, but will be only an alleged manager of the Grand, and possibly may accompany combs. over the Ohio circuit, sticking bills in such small places where there is no regular bill-poster and performing similar light and easy duties. The success of the Grand next season will depend on the quality of attractions presented, and not on the popularity of Morris Miller, as he universally disliked. Last year he was proprietor and manager in the full flush of his self-importance. This year he will be kicked out.—Lewis Nathel, formerly of the Adah Richmond Comedy co., recovered a judgment for $181 against Wm. H. Burst, the manager, for salary claimed to be due. The case will be appealed.—Geo. Hoare, in advance of the Colvilles, was in town 8th.—Some excellent show printing has been displayed here lately, done by the Strobridge co. of Cincinnati and Matt Morgan.—Miss Lillie E. Jones, the sprightliest and most pleasing member of the former Shakespeare Club, was married to Mr. H. A. Eastman 6th, and left for New York on a wedding trip.—Good advance sales for the Colvilles.

CLEVELAND.

Opera House: The Tourists arrived here 5th, via Pullman Palace Car, and have succeeded in attracting large audiences throughout the week. The play is a potpourri of amusing absurdities, spiced with a collection of musical gems, and is very fairly acted by a co. of nine people, who, while not of surprisingly brilliant talent, are yet capable of making themselves very entertaining. The first act is mildly funny, and introduces the various characters, who are supposed to be summering at Newport. Act second takes the party on board a Pullman Car en route to San Francisco (although the reason for this sudden change of scene and occupation is not very clearly defined), and it is filled with a miscellaneous collection of specialties, which are more or less well rendered by the Tourists: The third and last act is awfully wearisome, and might profitably be cut out entirely. A few of the songs are new and very taking, but the remainder are old enough to be laid away on the shelf with airs from Pinafore, and the puns are atrociously wretched. Notwithstanding these drawbacks there is much to laugh at and enjoy, and the Tourists need have no reason to be dissatisfied with their reception here. Rosa Cook, who was suffering from a severe cold, did not appear after Tuesday night, and her part was very nicely taken by May Livingston, a minor member of the co. The Colville Folly Troupe open Wednesday, 14th, with The Magic Slipper. Il Trovatore, Robinson Crusoe, Babes in the Wood, and Blue Beard fill out the week. For the week of 19th, the Park Theatre co. in Fairfax.

Academy: As I predicted last week, the Graves-Boniface engagement has proved a dismal failure, and it is hardly probable that Mr. Graves will care to make a third visit to Cleveland this season. The business was awfully light and the co. must feel terribly blue over the result of their week's work. Soldier's Trust and Queen's Evidence were produced, and G. C. Boniface interpreted the leading roles in a highly artistic manner, but his support is sadly incompetent, and failed to grasp the requirements of their parts. Drink, by the Boston Theatre co., will be presented week of 12th, for the first time here. New and elegant scenery has been prepared especially for the play. 19th and week, J. K. Emmet.

Comique: Mlle. Lucille's Burlesque comb. will run in opposition to the Colville co. this week. A number of variety people are announced.

Items: A beautiful oil painting, entitled "Bric-a-Brac," the latest work of DeScott Evans, a local artist, was purchased last week by W. A. Westayer of the Tourists, for $600. Mr. W. evidently appreciates Cleveland talent.—George Henir, agent of Colville Opera co., was in the city last week.—W. L. Gleason, a member of the Union Square Celebrated Case co., was up from Cincinnati last week, and was married 7th to Mina Crolius of the C. L. Graves comb. We congratulate.—W. H. Bray of the Tourists, makes an ideal sleeping car porter, and his song-and-dance never fails to win an encore.—Harry Watson, of the same co., still clings to the old Dutch business which made him famous on the variety stage, but it is immensely funny and always "brings down the house."

SPRINGFIELD.

Black's: Our Girls co. 3d, to a fair house. Richmond and Von Boyle Comedy co. in Our Candidate 7th, big house. This was their second appearance here this season. Coming: 14th, Sprague's Georgia Minstrels. Several good troupes will appear soon, but no definite dates have as yet been announced.

Items: John W. Bookwalter, one of Springfield's solid business men, will build a large and handsome opera house on Limestone street next season. The building will be 78 feet front by 200 deep; elegantly equipped, all modern improvements, and will seat 1,000. Neither time nor money will be spared in making this the finest opera house in Southern Ohio.—Kenton, O., gave Gus Williams a $359 house on his last visit to that town.—A. H. Griffith, scenic artist of this city, has the contract for furnishing several opera houses in Kentucky, and has gone there to superintend them.—Clay Nelson, head usher at Black's Opera House, with his new corps of assistants, are becoming favorites with the patrons of that house. Politeness does it.—THE MIRROR is gaining in popularity.

DAYTON.

Music Hall: Richmond and Von Boyle returned 6th, in Our Candidate. An excellent performance, which was enjoyed by the large audience. Booked: Nick Roberts' Humpty Dumpty 17th.

Items: Reed Brothers, proprietors of the Academy of Music, purchased the Olympic last week and have closed it up, taking the stage property over to their cosy little place on Second street. They are doing a first-class business, and they deserve it.—Music Hall has received a new roof, something that was needed.—The NEW YORK MIRROR walked away with other papers this week. The D. N. has ceased to sell here.

CHILLICOTHE.

Opera House: Athony and Ellis' Uncle Tom co., to a big audience 7th; show good. Anna Dickinson in her dramatic interpretation of her new tragedy, Aurelian, 14th.

Items: Harry C. Chapman leaves to-day for Delaware, Ohio, where he produces his play, Driven From Home, supported by some of the College Students.—W. O. Hamilton, treasurer of the Grand Opera House, Columbus, was in our city fore part of the week renewing old acquaintances.—William Parsons, assistant business agent for Anthony & Ellis, is the most rapid bill-folder in America. We watched him fold, and it beat anything we ever saw. He folded 1,500 in twelve minutes.

TOLEDO.

Wheeler's Opera House: The Weathersby-Goodwin Hobbies co. appeared 6th, to large house. Drink comb., seven acts and prologue, 9th, and 10th, to small houses. Detroit Zither Club 8th, to fair house.

Adelphi: Still occupied by Fachon Folly co.

Comique: Reopened 5th, with some of the professionals happening in town; also a few new additions.

NEWARK.

Amusements dull at present; a good chance for first-class attractions for the balance of the season.—Milton Nobles, 21st. Power's Dr. Clyde just closed for the 22d.

CANTON.

Ada Gray comb. March 29 and 30. Business very fair. Coming: 15th, Mary Anderson; 19th, Campbell's Galley Slave comb.; 29th, Tony Denier's Humpty Dumpty Troupe

YOUNGSTOWN.

Opera House: 7th, Anna Dickinson, to good house. 14th and 15th, Graves-Boniface comb.

AKRON.

Nothing this week. Coming: Pat Rooney comb., 14th. Item: W. C. Coup's Circus 29th.

## Indiana.

INDIANAPOLIS.

Dicken's Grand Opera House: The Tragedians of Kalamazoo appeared to light business the entire week, owing probably to several new people connecting with the party at this place. Monday night the house was large, but the performance was somewhat tame, owing to the new people not being up in their parts. The Tragedians is simply an entertainment of the style of The Brook, Troubadours, etc., and presents ample room and a wide field for comedy. The present company lacks the necessary vim and talent to fully bring out any startling situations or comical features. 12th, The Professor, one week.

Crone's Garden Theatre: This variety show presented a fair entertainment for the week just closed. Fred Huber and Kitty Allyne appeared in their original farce of The Banker's Daughter and Stickem to good advantage. Hamly and Logan, song-and-dance artists, were also favorably received. The olio was followed by Diamonds, a new melodrama, written by Fred Turner. Arrivals, Monday, April 12, Maurice and Ryan, Irish comedians. The Hoyles and Little Harry.

Items: Will. H. Riley, jr., son of the lamented W. H. Riley, was in the city on the 9th, having completed a successful engagement with the Agnes Wallace-Villa comb.; Mr. Riley left to spend a short vacation with his mother in Illinois.—Robert Filkins, the general manager of Coup's Circus, is in the city, making extensive arrangements preparatory to the appearing of Coup's Circus, billed for this city on the 20th.

RICHMOND.

Phillips' Opera House: Richmond and Von Boyle Comedy co., in Our Candidate, attracted a fine audience 5th. Harry G. Richmond in the title role is great, while Von Boyle is equally at home as the much-abused Chinaman. Alfred McDowell is also fine. He is a young comedian and shows decided promise. The rest of the co. is below the average.

Items: Messrs. Dobbins Bros., bill-posters, are putting up some extensive bill-boards, one measuring 125 feet in length.—Alfred McDowell, who plays Editor Bangs with Our Candidate party, rejoined the co. at Cincinnati 30th.—Harry D. Graham, advance of Oliver Doud Byron comb., was in the city last week looking after the interests of said co., which is handsomely billed for 12th. Is en route for New York, opening there 19th.

EVANSVILLE.

Opera House: Coming—Milton Nobles in The Phœnix 12th; Rice's Evangeline 15th; Big Four Minstrels 16th.

Items: Anna Dickinson will appear in dramatic readings at Evans Hall early in April.—M. T. Melville will be in the stock at the Apollo Theatre this summer.—Noxon and Toomey of St. Louis are to paint the scenery for Hill's new Opera House at Owensboro.

TERRE HAUTE.

Business has been quiet here for the past two weeks. The Frog Opera was presented here 9th, under the auspices of the Terre Haute Light Guard, to a good house. The opera was repeated 10th. Milton Nobles' Comedy comb., in The Phœnix, 14th; Rice's Evangeline co. 17th; W. C. Coup's Tent Show is billed for April 21.

LAFAYETTE.

Nothing on the boards here this past week. Oofty Gooft in Under the Gas Light returns 13th. Frederick Paulding returns 17th, and from present indications he will meet with a warm reception. Mr. Paulding made many friends on his first visit here. Coup's Great U. S. Shows and circus coming 22d.

## Kentucky.

LOUISVILLE.

Macauley's: This place of amusement has been closed for the past two weeks, as Manager John Macauley could not book any first-class attractions, and preferred closing the house to playing snap shows. Clinton Hall's Strategists open 13th, for five nights; followed by D'Oyly Carte's Pirates of Penzance co. 19th, for one week. 26th, Power's comb. in Dr. Clyde.

Standard: Manager St. Clair promises a fine bill on the 12th, with the following people: Mlle. Zoe, Hawkins and Kelley, Sam Lang and Dollie Sharpe, Charles W. Young, Robert Nickle, the Parker Sisters, Capitola Forrest, Laura Bennett, Clara Reminan, Hughes and Collins, Red DeJalma, and Baby Florence. From the list of names one would judge a first-class entertainment. Mr. St. Clair has given our variety managers several ideas regarding unique advertising, which they will probably take hold of with a keen relish.

Knickerbocker: The patrons have been entertained during the past week by a fine array of variety talent. No matter how strong the counter-attraction may be, the Knick always holds its own. The notable features on the programme were: Lee Brothers, a youthful team who do a clever Irish turn; Miss Julia Walcott in songs and recitations; the Hayles (Billy and Lou), who bill themselves as America's greatest clog dancers, and who are every way worthy of the title, took the house by storm; John B. Wills and May Adams were seen in clever German specialties; Grace Garland in songs and dances; and Borthwick Reed, who filled out the bill. New faces 12th: the Coghill Brothers, Jennie Southerd, J. L. Manning, Ophelia Starr, Sage Richardson and John L. Toole, and Morris and Ryan. Retained: John B. Wills and May Adams and Julia Walcott.

Metropolitan: Owing to several disappointments in performers, the bill at this house was not up to the standard, but still was quite entertaining. The most notable features of the show were, Cummings and Mack in songs and dances; John Morrissey in his specialty, entitled The Troupe of One, showed himself a fine singer as well as comedian, and in fact gave the whole show himself, as Wheeler and Crelan, the new comers, were below par. Manager Whallen promises a bumper 12th.

Items: Coup's Circus inaugurated their season 7th, and since that time have done an immense business, the large and commodious Exposition building being packed each evening.—Your correspondent is under special obligations to Mr. Everat, the courteous press agent, and can recommend him to the mercy of THE MIRROR'S many representatives throughout the country.

LEXINGTON.

Opera House: A large and by far the most select and cultured audience of the season assembled on the 8th, the occasion being the presentation by Janauschek and co. of Schiller's masterpiece, Mary Stuart. This was her first appearance in this city, and she received a warm recognition at the hands of her audience. 9th, she gave a most excellent interpretation of Lady Macbeth; in fact, we think she has but few equals in this character. Harry Meredith, though but an ordinary Leicester, did some excellent work as Macbeth.

Item: THE MIRROR arrives here at 5 a. m. Saturday, and can be had at Norris & Son's, corner Short and Mill streets.—A parlor-car load of amusement lovers, including your humble servant, went to Cincinnati on the 3d, to see Neilson in Romeo and Juliet, returning per special train at midnight. It was a grand treat and well worth going the 200 miles to see. We are indebted to Manager Bob Miles for courtesies extended.

OWENSBORO.

The Merrymakers 10th, at Mendelsohn Hall. Performance only fair.—The Big Four Minstrels, under J. S. Shepherd, make a return visit on the 17th.

Items: THE MIRROR can always be had at G. & W. Parrish's, in Grand Opera House building. P. J. Toomey, of Noxen & Toomey, scenic artists, St. Louis, is here, painting the scenery for the Grand Opera House.

## Illinois.

PERU.

Concord Theatre: May Fisk and her Blondes 5th, to a big house of the male "persuasion." They were billed for Wabash 6th, but the Mayor of that city refusing to grant them a license, they remained another night, and played to a very poor house, for want of advertising. Coming: Emma Leland comb.; date not known. Also Sells Brothers' Circus. Gus Phillips' date has been cancelled.

BLOOMINGTON.

Opera House: Mr. and Mrs. Alf. Wyman in Yakie, supported by the New York Dramatic comb. (Joseph D. Clifton manager) on the 5th, to good house; 6th and 7th, to light business. Loderer and Ball, Art Illustrations, 12th, one week.

Durley Hall: Big Four Minstrels, 12th.

AURORA.

Opera House: 9th, Hi Henry's Minstrels to a crowded house, and a good show.

ALBION.

Miles' Juvenile Opera co. booked for 24th.

## Michigan.

DETROIT.

Whitney's Grand Opera House: Sprague's Georgia Minstrels gave three performances for part of the week to fair houses. Billy Kersands and James Bland are the best two, and are in themselves an enjoyable entertainment. Their street parade was quite a feature and did lots of advertising for them. Captain Bogardus gave two shooting exhibitions on Friday and Saturday nights. Rather uninteresting performances. This week, owing to several dates being canceled, the house will be closed until Saturday when Pat Rooney and co. give two performances. The company is nearly if not quite same as when here last. 20th, Anna Dickinson reads her tragedy, Aurelian, and 23d and 24th Sothern as Dundreary and Crushed Tragedian. Later on come the Tourists.

Detroit Opera House: The Weathersby-Goodwin's Frolıques played a short engagement of four nights and matinee, presenting Hobbies four times and Ourselves once to good houses. The changes in the co. are Elma Dolaro and Raymond Holmes, in place of Clara Fisher and W. S. Stanton, who first played with them here. Their performances of Hobbies is much more finished than on its first presentation here, but from its being repeated so often the performers do not seem to relish it much, Goodwin especially sobering down. Eliza Weathersby was not herself while here, and was obliged to refrain from playing Friday night, so badly was she feeling. This play is still too "loud" in some portions and needs toning down. This week, W. H. Power's "Paragon" Comedy Company in Dr. Clyde entire week. Next week, Mary Anderson, 19th, 20th and 21st in Ingomar, Evadne and Love. This being her first appearance this season in Detroit, it is looked forward to with great interest.

GRAND RAPIDS.

Powers' Opera House: The Boston Theatre co. presented Drink on the 5th and 6th, to very poor business. The co. is an excellent one, and should have been more liberally patronized. Booked: 21st, John McCullough; 22d, E. A. Sothern; 23d, Pat Rooney comb.; 24th, Anna Dickinson.

Smith's: Good business has been the rule during the past week. The principal attraction is Adah Foy, in London by Night. Miss Foy is an actress of fair ability, and appears to advantage in the principal role. The olio preceding the performance is a fair one, and includes the Corey Sisters, Wells and Sylvano, and Gallagher and Gannon.

Items: Mr. Whitney's lease of Powers' Opera House expires on the first of August next, and the Messrs. Powers will retain the management of the house during next season. The firm of Brooks, Dickson Bros. and Hickey have contracted for a season of fifty nights during next season, and Mr. Whitney will, in all probability, agree to fill the same number of dates.—The circulation of THE MIRROR in this city is steadily increasing. Last week Hall & Co. added five to their list, and cut an equal number of the "Dramatic Nuisance."

KALAMAZOO.

Hi Henry's Minstrels 6th, good business. Performance fair. Haverly's Genuine Colored Minstrels well billed for 17th.

## Wisconsin.

BELOIT.

Goodwin's Opera House: The Bristol Humorous comb. booked for 14th. The graduating class from Beloit College this year are preparing for a grand concert shortly. Arrangements have been made with the Remenyi Concert co., and Hattie Louise Sims, leading soprano in St. Stephen's, New York City. Other talent will be also engaged.

Items: Burton Stanley, apparently not completely crushed by the berating given him by your Chicago correspondent, is in the city.—The Big Four Minstrels, neglecting to previously arrange for the transfer of their baggage at this place, found themselves at Rockford, Ills., minus the same. It was sent on. It is expected they will return here in about three weeks.—The Clement Brothers are getting their co. together preparatory to starting on the road in about a week. Barnum will be here June 16.

MILWAUKEE.

Will Gillette's co. in The Professor did a fair business for the past week. The mirth and jollity of the piece is unbounded; nothing vulgar, just good-natured fun. Gillette as the Professor was very good; some of his situations and actions were of a most ludicrous description. The College songs were well rendered; the ladies were sprightly and pretty. Altogether it was a very nice entertainment.

RACINE.

Belle City Opera House: Smith, Waldron, Morton & Martin's Original Big Four Minstrels 5th, to a full gallery and a good house generally. The performance was good throughout, the overture being especially deserving of praise.

MADISON.

Opera House: Nothing booked for April. The Collier comb. in A Celebrated Case booked for May 25.

## Iowa.

OTTUMWA.

Theatrical entertainments are as uncertain as the weather just now. First they came in squalls, but now the sky is clear and not one to be seen. Ann Eliza, widow of the late lamented of Salt Lake (but now of Salt Creek), had a "small but appreciative audience." This is a peculiar town, and what draws well in other places, perhaps even smaller, proves an utter failure here. I have many inquiries about Evangeline, and although I don't know how it would draw, some of our people feel slighted that this party should visit Burlington repeatedly and never come near us. I notice in your last issue that my good friend, your Chicago correspondent, is in receipt of a letter from somebody here in reference to the Burton Stanley party, and comments very freely on them. I consider it no more than just that he should write me concerning such matters before publishing the statements of one "not in authority." While I admit that Stanley is among the unfortunates, I must flatly contradict that the children were a "ragged set," cried all the time, etc., etc. They were neat, well behaved, and cheerful. This from my own personal observation and from the landlord of the Ballingall House. While I know nothing of Stanley, I can honestly say that while here he acted as a gentleman, and the children all seemed to like him. Richard Sutton took them through his circuit, and feels that Mr. Stanley has been misused, as he found him perfectly straight.

One word to agents and managers visiting this city. You can now buy THE MIRROR at the post office, or if not, I always take an extra one, which I shall be pleased to give you at any time. Kate Claxton, 17th; Rial's Uncle Tom comb. 21st; Weber's N. O. Minstrels 26th.

DUBUQUE.

Haverly's Celebrated Church Choir co. came 8th, to a good and delighted audience. The company has added greatly to its strength since their former visit. Ada Somers retires from the part of Josephine, and Miss Delmar takes her place. She is a young lady of great ability. J. McWade as Capt. Corcoran is to retire, and Mr. Chapman takes his place.

DAVENPORT.

Burtis' Opera House: Jane Coombs presented Engaged to a fair house 9th; John McCullough billed for 13th; Bartley Campbell's Galley Slave 14th; Lawrence Barrett in Richelieu 28th.

Item: The MIRROR is on sale every Saturday at E. A. Day's.

MUSCATINE.

Kate Claxton has cancelled her date for this place.

## Missouri.

ST. JOSEPH.

Tootle's Opera House: 7th and 8th, C. L. Davis, to fair business. Report grand business through Michigan and Illinois. Booked: 9th and 10th, Rice's Evangeline co.; 17th, Boston Quintette Club, with Carrington as P. D. soprano; 26th, Robson and Crane; 28th, Bartley Campbell's Galley Slave co. It is uncertain about Jane Coombs on the 14th, nothing having been heard from her manager as yet.

Comique: Business fair, with no important change this week.

Item: The Boston Quintette is brought here under the auspices of George L. Cutler of this city. This is his first experiment, and I wish him hearty success.

## Kansas.

LEAVENWORTH.

New Opera House: Evangeline and Lone Fisherman by the Rice Evangeline comb., to a good business 8th. Coming: Kendall comb. 9th and 10th, and matinee; C. L. Davis 12th; Rial's Uncle Tom 15th and 16th; Mendelssohn Quintette Club 19; Hibernian Show 22d; Galley Slave co. 28th.

Old Opera House: Nothing booked.

## Minnesota.

ST. PAUL.

Opera House: 2d and 3d, Haverly's Chicago Church Choir co., appeared in Pinafore and Trial by Jury, to crowded houses. Ada Somers, Mira Barrie, and Nellie Prescott sustained the roles of Josephine, Hebe, and Buttercup. Ed. H. Dexter, Lon. Raymond, John McWade, and Frank C. Walker, enacted Ralph, Dick Deadeye, Capt. Corcoran, and Sir Joseph, all these gave great satisfaction. Mr. Dexter was truly fine as Ralph. This gentleman was called from the co. on the 4th, to Chicago, to join the new co. now being organized by Manager Haverly to bring out a new operatic sensation, entitled The Rival Cantnieres. Mr. Hayden joined the co. in this city, assuming the role of Ralph. April 5, 6, 7, John McCullough, supported by Fred. B. Ward and a most excellent co., under the management of Wm. M. Connor, opened in Virginius. The St. Paul public showed a due appreciation of the legitimate, in tendering to this great actor a most flattering and enthusiastic reception. The house was positively packed at each performance by the best society of the city. Mr. McCullough's impersonation of the Roman Father, given with the dramatic force, intensity, and earnestness for which he is noted, carried the audience by storm, calling forth unbounded applause and repeated calls before the curtain. It was a grand conception grandly given. The support throughout was excellent. Mr. Warde gave a careful and judicious interpretation of the role of Icelius. H. A. Langdon as Appius Claudius, H. C. Barton as Caius, John A. Lane as Numitorius, John P. Sutton as Dentatus, Chas. Plunkett as Titus, gave very creditable representations. Kate Forsyth enacted Virginia with much grace, evincing great delicacy of perception and expression in the emotional parts. Tuesday evening, The Merchant of Venice was presented, Shylock, the crafty and revengeful Jew, as impersonated by Mr. McCullough, was a masterly conception, winning for him many admirers who had before believed him to be strong only in the more heroic roles. Mr. Warde's Gratino was a very fine impersonation. Mr. Lane's Bassanio, Mr. Langdon's Antonio, and Mr. Plunkett's Launcelot Gobbo, were well rendered. Kate Forsyth made a very pleasing and graceful Portia, and read her lines with commendable good taste in the closing act. The performance concluded with the humorous Shakespearean comedy, Katherine and Petruchio. Mr. McCullough's Petruchio was a lively, rattling impersonation, and Miss Forsyth's Katherine, was given with dash and spirit, proving her to be an excellent comedienne. Wednesday matinee, The Honeymoon, followed by A Conjugal Lesson met with a good reception, and was enjoyed by a large audience. In the evening, The Gladiator drew an immense house. Mr. McCullough's Spartacus was a grand impersonation, greeted with a perfect furore of applause, and repeated calls before the curtain. Mr. Warde's Phasarius was a fitting companion in the impersonation, and met with full recognition from the audience. Miss Forsyth's Lenona was all that could be wished. The support was excellent. One noticeable and highly commendable feature during the peformances was the very prompt action of the stage management, under the efficient supervision of stage manager John J. Collins. Mr. McCullough made a grand hit in St. Paul, and will ever meet with a cordial welcome in this city. Bartley Campbell's Galley Slave co. is handsomely billed and will appear to-night, 8th. All the Rage co. have dates later in the month. Minna Wright, Dramatic Recitals, 12th.

Items: Conley's Varieties playing to fair business. New people expected this week.

## New York.

BROOKLYN.

Park: J. K. Emmet's representation of Fritz in Ireland to large audiences. The play was well presented, the scenery being noticeable for beauty of design and perfection of finish. This week Col. Sinn presents John T. Raymond as Ichabod Crane and Colonel Sellers.

Haverly's: Salsbury's Troubadours appeared throughout last week, drew large and delighted houses, and played one of the best engagements, both in an artistic and pecuniary sense, of the season. This week Fanny Davenport in a varied repertoire.

Novelty: Fanny Davenport, who is always a favorite with the patrons of Messrs. Theall and Williams, certainly had no occasion to feel disappointed in the warmth of her reception here the past week. Miss Davenport enacted the pleasing role of Mabel Renfrew, in Augustin Daly's popular drama of Pique, which we do not recall ever having seen better performed since the remarkable run at the Fifth Avenue Theatre in New York during the Winter of 1876. Lawrence Barrett will this week appear in a number of his best impersonations.

Hyde & Behman's: After quite a prolonged and successful traveling tour, the regular company returned on Monday last.

Items: An extra night of Italian Opera was given by Her Majesty's troupe, at the Academy of Music, on Friday evening last.—Ole Bull made his first appearance this season, in Brooklyn, at the Academy on April 5. His reception partook of the nature of an ovation.—Joseffy, the renowned pianist, gave a piano recital at the Academy on Tuesday evening, April 6.—Jed Bassett's Bric-a-Brac and Singin' Skewl entertainment proved to be both a pleasing and remunerative card at the Athenæum last week.—The Brooklyn Opera House will end its career this week. a wealthy Chicago clothing dealer having bought up all of the builder's liens against the place (which became saddled upon it by the bad management of Alex. Samuells, who converted it from its original form of Mozart Garden into a theatre), and will turn the establishment into an immense clothing emporium before May 1.—Ixion, or the Man at the Wheel, interpreted by a troupe of fair ability, filled the Olympic Theatre each night last week.—P. T. Barnum's Circus and Menagerie will open in this city at the Capitoline Grounds April 26.—The London Circus will follow at the same spot on May 3.—Lotta will be the stellar attraction following Den Thompson at Haverly's. During her week's engagement she is to appear in a varied bill.

ALBANY.

Leland Opera House: The Grau French Opera co. opened on the 5th for three nights and matinee. The advent of this co. was looked forward to with pleasure by the theatre-goers of this city. To say that the engagement was a disappointment to the management of the Leland and the public, would hardly be expressive enough, as they appeared to but small and far from well-pleased audiences. Paola-Marie, of whom so much was expected, was indifferently, I may say coldly, received. She may be the possessor of a voice, and ability as an actress, to place her at the head of one of the first comic opera cos. in the country, but the mediocre abilities she displayed here do not entitle her to the position. Capoul seems but a wreck of his former self, although he uses the remnant of his once beautiful voice with rare good taste. Mlle. Angele is the possessor of a very beautiful face and figure, and is an admirable actress, and that is all can be said in her favor. The chorus was large but not effective, and was remarkable only for the exceeding plainness of the ladies. Abbey's Humpty Dumpty co. commenced an engagement Thursday evening for balance of week, and done the larger business of the season, standing-room alone being obtainable at each performance. The entertainment presented by this co. is the most delightful and complete of the kind ever given here. The tricks and effects were new and novel, and the specialties introduced by the Snow Brothers, Fred Levantine Valjean, Mlle. Bonfanti and Elizabetta Menzelli were first-class. The Spanish Students were a great feature; they were rapturously encored and were compelled to respond four and five times nightly. The Leland remains closed during the first part of next week, the Florences opening 15th, for three nights and matinee. 19th, Maggie Mitchell one week.

Martin Opera House; 12th and 13th, Tony Pastor; 16th and 17th, Buffalo Bill.

UTICA.

Opera House: 5th and 6th, the Boston Ideal Opera co. filled this house, and gave their patrons a grand treat in Fatinitza and the Sorcerer. Mary Beebe was presented with a very handsome basket of flowers on each evening. The co. favor us again for the sixth time this season the 22d, when they give Fatinitza again. 7th, the Bergers and Sol Smith Russell played to good house considering the very strong attraction on the preceding evenings and the one following. The attaches of the house, under Manager John M. McLean, received a very hand ome benefit. 8th, Joseph Jefferson gave us his incomparable version of Rip Van Winkle to a good house. His support, outside of Miss Vaders, as Gretchen, was only fair, and can be improved. 14th, Jarrett & Rice co. in Fun on the Bristol. 19th, Buffalo Bill; 22d, Boston Ideal Opera co.; 24th, J. M. Hill's All the Rage.

Items: Upon inquiry of City Clerk P. J. McQuade I find that Messrs. Brooks, Dickson & Hickey are rather fast in advertising in the D. N. that they have sole control of the City Opera House, in Utica, N.Y., in their grand circuit for seas n 1880-81. The truth of the matter is this:—Some few weeks ago S. M. Hickey wrote to the City Clerk, making him and the Common Council of this city an offer for the City Opera House for fifty nights, more or less, and the Council refused to accept unless he would make his contract read for fifty nights pay or play, with security deposited to secure the city. They have not heard from him since in regard to the matter, and so it rests at present, and the house can only be rented from the City Clerk, P. J. McQuade, and not from Messrs. Dickson & Hickey, as their advertisement would lead managers of companies to believe.

BUFFALO.

Academy of Music: The Annie Ward Tiffany comb. closed a fairly successful five nights' engagement Saturday evening. The play presented was The Child-Stealer, with Miss Tiffany in the character of Jane Rutherford. The co. supporting her is fair. It was the intention of the co. to substitute East Lynne and the New Magdalen Friday and Saturday evenings, but they concluded to retain the opening piece throughout the week. Monday evening of this week, the Academy will be closed. Tuesday and Wednesday evenings, the justly celebrated Boston Ideal Opera co. will appear in Fatinitza and the Sorcerer. The box-sheet indicates that the audience to welcome them will be the largest of the season, and the class of attendants will of course be of the best. The co. fully deserve the support given them by the public, for it is rare indeed that we are favored with such a comb. of talent. Balance of week Fun on the Bristol will be the attraction. The exchanges speak very favorably of the piece, and good houses will doubtless be the order during their stay. The week following we are to have the Weathersby-Goodwin Froliques for the first three nights, and the Galley Slave comb. the last three.

Shelby's Adelphi: The last week crowded houses were the rule, and this week the attractions offered are sufficient to warrant a repetition. Minnie Oscar Gray and Walter T. Stephens will reappear after a short absence, with their trained dogs, Romeo, Zip and Hero. Jack Sheppard will be presented, re-written to suit the circumstance. The regular stock co. appear in the play. The management have engaged the following variety performers, some of them well and favorably known in this city: Daisy Kernell and Carrie Browers, serio-comic vocalists, Harry Mack, the equilibrist, Alice Sherwood, song-and-dance artist; Harry P. Williams, character vocalist, and Steve Evans, Charley Lothrop, and Master Louis, the three last named were candidates for public favor.

Notes: Pat Rooney's comb. gave a very enjoyable entertainment at the hall Saturday evening before a large audience. Good standing-room was in demand. The troupe is a first-class one in every respect. Negotiations are pending with Miss Alice Oates' comb. and Sothern, and they will probably appear at the Acodemy of Music during the week.—Commencing Monday, May 13, 14, and 15, Hickey's Humpty Dumpty and Spanish Students' comb. will appear at the Academy of Music.—John H. Meech of the Academy of Music, is in New York city, propably to negotiate with some of the leading comb. for the benefit of our pleasure-seekers.

SYRACUSE.

Wieting Opera House: The Berger family and Sol Smith Russell, 5th, gave a very fine concert to a small audience. In answer to an unusually enthusiastic encore, Mr. Russell stated that leaving the field of comedy he at present is pursuing has long been a meditated step with him, and that he had at last determined, after the present season, to enter the higher walks of comedy; that he had made arrangements to visit us early next season with his new play, Edgewood Folks; and in conclusion hoped for liberal patronage from the public. The 6th was occupied by Mrs. Katherine D. Gray, a local Dramatic Reader, assisted by Lettie Guy, the Ohio Whistler. Miss Guy in her peculiar role pleased every one. Of the Readings but little can be said, silence being better than damning with faint praise Coming: Jarrett & Rice's Fun on the Bristol; 12th and 13th, Gus Williams in Our German Senator 15th.

Grand Opera House: The popular Boston Ideal Opera co. for the third time this season, gave Fatinitza to about a $1,000 house. Adelaide Phillips as Vladimir, Whitney as Count Timofey, Fessenden as Julian Hardy, of couse were delightful, while Barnabee as the Pasha gave a delightful bit of comedy acting. Mary Beebe looked the character of Princess Lydia to perfection, and sang it finely. During the second act a large basket of flowers was presented to her. The trio between Vladimir (Miss Phillips), Julian (Fessenden) and the Princess (Miss Beebe) was thrice encored, as also were both. "The Reporter's Song," and the solo "My Native Land," sung by Fessenden 8th, The Sorcerer was given to a much smaller house. This opera has been presented by the Saville Opera co. once before this season, and at that time failed to give satisfaction. Notwithstanding beautiful singing and fine acting the Ideal presentation of the Sorcerer can not be called a success. Not from any fault of the co., but for the fact of non-popularity with opera patronizers. Miss Beebe was again the recipient of some choice flowers, and I would here remark parenthetically that Miss Beebe's acknowledgment of a compliment such as the above is a very graceful performance. The balance of the cast were in good voice, and filled their respective parts admirably, Barnabee, as J. Wellington Wells, the Sorcerer, is as good as he is in Fatimtza, which is the height of praise. I think the Ideals can rank as the best exponents of comic opera in the country. Bookingie: Lou Burdic, in Dramatic Readings, 15th; Criterion Comedy co. 16th and 17th, and matinee.

Items: The Florences, Bartley Campbell's Galley Slave co., Daly's Royal Middy comb., E. A. Sothern, and lots of others will appear here soon. Manager Lehmen plays Sothern through New York State.—Baldwin Baby Opera co. in Pinafore, open at Odgensburg, N. Y., 16th, Prescott, Can. 17th, Montreal 19th, one week. This co. is substantially the same as the Candee co. which closed their season in January last.—Tony Pastor's advance agent is in town.

ROCHESTER.

Grand Opera House: The Paragon Comedy co. presented Dr. Clyde during week ending 10th. The co. is above the average. 12th. The Criterion Comedy co. will appear in Freaks 13th and 14th. Gus Williams and co. in Our German Senator 15th and 16th.

Cornithian Academy of Music: Pat Rooney and comb. played to large audience 9th. The entertainment presented was anything but first-class. J. K. Emmet and co. in Fritz in Ireland, for six nights and matinee, commencing 12th.

Items: Rumor has it that Frank D. Hall will act as business manager of the Grand the coming season.—The NEW YORK MIRROR is the established authority on matters pertaining to the stage in this section of the country. THE MIRROR can always be found at Williamson & Higbie's and Jackson & Burleigh's. The sales are nearly double those of the ten-cent Nooscance, and rapidly increasing.

AUBURN.

Opera House: 7th, Joseph Jefferson appeared as Rip Van Winkle. This favorite actor drew out one of the largest and finest audiences of the season. It would be useless for me to comment on his rendition of the character; it is too well known. Mr. Jefferson while in this city was a guest of Gen. William H. Seward.

Academy of Music: April 8, Pat Rooney's New York comb. gave an A No. 1. performance to a large audience. Every member of the company is an artist. Josh Hart should see them. Coming: Academy of Music, April 12, Gus Williams; April 15, Criterion Comedy co; April 29, Tony Denier's H. D.

OSWEGO.

The only Pat Rooney and his variety comb. gave a fine programme 5th, to a large house. He answered to no less than five encores. The Delanos deserve particular mention for their neat act. Jarrett & Rice's party, in Fun on the Bristol, have cancelled their date the 14th. Mitchell's Pleasant Party are expected to return 15th. They should have a full house. Mrs. Holley and others have postponed the production of the Chimes of Normandy until the 22d and 23d.

KINGSTON.

Music Hall: The Osborne Comedy co. will appear in The Colleen Bawn and Peep o' Day 13th and 14th.

Sampson Opera House: The Osborne Comedy co. in Ireland as It Is, the 10th, to slim house. 12th, they appear in Kathleen Mavourneen.

Item: Ralph Bingham, the boy orator, will appear at Crosby Hall 15th.

JAMESTOWN.

Allen's Opera House: 5th, the Annie Ward Tiffany comb. appeared in the The Child-Stealer, to fair business. Anna Hotchkins' Prodigies are billed for 12th and 13th. Nothing booked.

BINGHAMTON.

Academy of Music: 6th, The Belles of the Kitchen Comedy co., a wretched entertainment to fair house. The biggest farce of the season. We understand they have disband.

ONEIDA.

Devereux Opera House: 7th, the New York Miniature Opera co. played Uncle Tom's Cabin to a small house. The show was very poor; worst of the season.

ELMIRA.

Opera House: The Ideal Opera co. in Fatimitza 9th, and The Sorcerer 10th, to crowded houses.

CRAWFORDSVILLE.

Opera House: Oofty Gooft 4th; Frederick Paulding 16th. Big Four Minstrels coming, but no dates given.

OSWEGO.

Nothing the past week. The Ashtons 15th and 16th.

## Connecticut.

BRIDGEPORT.

5th, Bartley Campbell's Galley Slave comb. to fair house. It is decidedly the most enjoyable play we have witnessed in a long time. Gussie De Forest joined the co. here, filling the place made vacant by the retirement of Georgia Tyler. Her performance was satisfactory. At the conclusion of the fourth act Mr. Campbell was called in front of the curtain amid tumultuous applause.

Item: As Mr. Campbell stepped to the front in acknowldgment of the compliment bestowed, a fashionably dressed young lady who occupied one of the boxes, made this remark to one of his companions, in a tone of voice loud enough to be heard some distance: "Good heavens! I thought some one had fainted and they were calling for a bottle of camphor."—I wish to extend thanks to H. P. Clark (late manager of the Opera House, through the columns of THE MIRROR, for the invitation I received to attend a reception tendered by him to a number of professionals visiting this city. After the collation had been served, the remainder of the evening was spent in relating remininiscences of the stage by the male portion, while the ladies added their share in singing and recitations. A Miss Ada Haight rendered a selection from The Bohemian Girl in an excellent manner. She has a strong contralto voice, very pleasing to the ear. Mr. Clark informs me she has been singing with great success with the Holman Opera Troupe.—15th, Den Thompson; 16th, Pirates of Penzance; 19th, Mme. Rentz's Minstrels; 24th, Kate Girard.

HARTFORD.

Roberts' Opera House: This week was a light one in shows and business. Our local co. gave the Bells of Corneville, but showed no improvement over their recent performance, and the result was not very remunerative to the charities hoped to be benefited. Den Thompson returned with his specialty of Joshua Whitcomb, but did not do very well. On Saturday matinee and evening the Hyers Sisters comb. gave Uncle Tom's Cabin to good houses. Their singing is truly wonderful, while their acting is not up to what we have many times seen. They gave a sacred concert on Sunday evening to a fair house. This week we have the Pirates of Penzance on Tuesday, billed to be given with full scenery, &c. We will wait and see. On Friday Miss Rachel Renard is to receive a complimentary benefit, she sustaining the role of Juliet. On Saturday we are to have Barney Macauley in Uncle Dan'l.

Allyn Hall: On Wednesday evening a number of our local musicns united in a benefit to Mrs. Stockbridge. Some portions of the bill were well executed, and would have ranked well in any place.

New National: Good co., good business. Departures: Emily Sylvester, Lettie Ross, and Carrie Edwards, and Satsuma, to N. Y.; The Seamans to Troy, J. W. McAndrews to Philadelphia, Lou Sandford to Providence. Harry Clarke is organizing a party for a performance in Thompsonville next Friday night New people: Tom Savers, Etzeltine Sisters. Prof. Rel Mueab, Tillie Antomo, Bob Allen, Sallie Mason, Rob. V. Ferguson and Press Eldridge.

MERIDEN.

Wilcox Opera House: Ben Maginly's Danites to light business, 7th. New people assuming the most prominent parts made the play drag at first, but it went more smoothly as it progressed. This week we have Macauley, Chanfrau and the Pirates.

Item: Ben Stern and Harry Eytinge were in town Saturday looking up the interests of the Kate Girard party.

## Rhode Island.

PROVIDENCE.

Opera House: Was closed three nights of last week; the Princess Toto troupe cancelling too late for Manager Hackett to secure other attractions. Len. Grover's Boarding-House and Den Thompson in his inimitable impersonation of Uncle Josh Whitcomb, the latter to fine business, occupied three first nights of the week. 12th, 13th, 14th, Boston Museum co. with Charles Barron, William Warren and the rest of the well-known co. First two nights My Uncle's Will and Silver Spoon. Wednesday afternoon and evening the new comedy, Midsummer Madness. 15th, Col. Bob Ingersoll will give us his views on "What We Must Do to be Saved." 16th, 17th, The Rentz-Santley Novelty co. with their burlesque, Penn's Aunts among the Pirates, 19th, for one week, D'Oyly Carte's London Opera co. in the Pirates of Penzance.

Low's Opera House: Pretty, sprightly Minnie Palmer, supported by William J. Scanlon and a good co. held the boards four nights of last week to light business. This co. have engaged with Manager Hackett of the Providence Opera House for a week next season. Hart's Variety co. 9th, 10th, Maloney's Visit, a new sketch that closed the bill, was good. The other part of the show was old, and not particularly pleasing. 12th, 13th, Mr. and Mrs. W. J. Florence in The Mighty Dollar for 12th. The new play, A Million, will be given 13th.

Theatre Comique: A strong bill is offered this week. New faces: Richmond Sisters, Mollie Wilson, Ida Morris, Prof. Naomi, who will solve the gem puzzle every performance. James and Frank Hennessy, Miss Louise Montague and Bobby Newcomb remain. A burlesque on Pinafore will close the bill.

WOONSOCKET.

Music Hall: Barney Macauley in A Messenger from Jarvis Section 7th, to a fair business. Booked: Howard Athenæum co. May 3.

Item: Barney Macauley was arrested here at the close of the performance Wednesday evening, for an assault on Isaac N. Beers, who impersonates Skinny Smith in his play. The assault was committed as "Skinny" left the stage in the second act, when "Uncle Dan'l" pursued and struck him, while between the wings, for too little attention to his costume. Macauley pleaded guilty and paid a fine and costs aggregating $7. Beers has left the co.—The NEW YORK MIRROR has trebled its circulation here since January 1.

NEWPORT.

The Princess Toto comb. were billed to appear 4th, but owing to the sickness of the principal tenor, Manager Smith of Fall River postponed it for another date. 13th, Rentz-Santley Novelty troupe. 19th, Annie Pixley in M'liss.

## Massachusetts.

SPRINGFIELD.

Tony Denier's Humpty Dumpty 8th, matinee and evening, good business. Troupe very good. D'Oyly Carte's London Opera co. in Pirates of Penzance 10th, matinee and evenings to large business. The opera seemed to take very well, and would probably crowd the house should it come again. Buffalo Bill comb 12th. Hyers Sisters Uncle Tom's Cabin 17th; Barney Macauley 21st; Tony Pastor 23d; Rice's Surprise Party 24th; Maggie Mitchell 29th.

Theatre Comique: Business still continues good. New people this week are Frank Jones in his drama, The Black Hand, with Howard and Sanford and the Arnold Brothers in the olio. F. B. Carr and G. A. Dingel have been engaged for the season.

New Olympic: Houses have improved the past week. troupe very good. New people: Charles Redmond and Georgie Blake, Florence Abecco, Sharpley and West, the Mortons and Eddie Brennan, Lord and Van Leer Bryant and McClane.

HOLYOKE.

Opera House: Tony Denier's Humpty comb. 7th, and gave a good show to light house. Mrs. Chanfrau appeared as Grace Shirley in Parted at Fast-day matinee 8th. The character was finely rendered, and the support good, but the entertainment was enjoyed by a very little house. The cause was simply that no attraction can draw a large audience to a matinee performance in this city. In the evening Mr. Chanfrau presented, for the second time this season, his Kit, and was greeted by an audience which packed the house from pit to dome. W. N. Griffiths as Judge Suggs and Willie Maurice as Major Squiggs, the two old "beats," kept the audience in a roar. R. Fulton Russell as Manuel Bond was good, and the rest of the support was fair. Attractions this week: Buffalo Bill comb. 13th; Mr. and Mrs. Florence in Mighty Dollar 14th; Barney Macauley 20th; All the Rage 22d. Booked: San Francisco Minstrels May 1; Maggie Mitchell 10th.

GLOUCESTER.

Tony Denier's Humpty Dumpty co., with the only and original Grimaldi Adams, came 5th, to good business under Manager John S. Moulton, and gave unbounded satisfaction. That prime favorite, Adams, still retains his wonderful success as Humpty, and is deserving of especial mention for his very clever performance. The Davenport Brothers are also worthy of mention, as is also that ever good-natured Hildreth, Tony's popular treasurer and right-hand man. THE MIRROR respectfully acknowledges courtesies. Ben Maginley's Danites co. visits us 13th, and is sure of a packed house. Hart's Variety co. 23d.

Item: Charles Burnham of Cincinnati late manager of Pike's Opera House in that city, is visiting here with his lady. THE MIRROR is on sale every Thursday P. M. at Procter's on Main street, and is steadily increasing its circulation.

LOWELL.

Music Hall: 6th, Howard Athenæum co., to a fair house. 8th, Fifth Avenue co., in Led Astray, two performances to moderate biz. Co. fair. 9th, Buffalo Bill; 10th, Boston Museum co., in The Spark and Silver Spoon; 13th, Our Boarding-House; 14th, Ben Maginley's Danites, with Bertha Welby as Billy Piper; 15th, The Flying Dutchman; 16th, Harry Bloodgood's Minstrels; 26th, Tony Pastor; followed by Abbey & Hickey's Humpty Dumpty, Gus Williams, and Salsbury's Troubadours. Messrs. Emery & Simons, our enterprising local managers, advertised the entire fourth page of the Saturday Vox with their coming attractions.

Huntington Hall: Den Thompson is handsomely billed for 12th, and the prospects are of a good house. 17th, All the Rage. Both under the management of H. A. Rugg.

TAUNTON.

The Boston Museum co. 7th, in Silver Spoon, to a good house. An extra fine performance. The Theatre Comique co. of Providence, with Jennie Hughes as the star, appeared 8th, in French Spy, and gave a very good show to a large house. Ben Maginley's co. came 9th in The Danites, to a poor house. Performance fair. Booked: Henderson and Crane's Mammoth Dime Show, 12th, for the week. Hill's All the Rage the 19th.

MILFORD.

Lyceum Hall: Grover's Boarding-House played 7th, to $64. All the Rage gave the best of satisfaction 8th, to a packed house.

Item: All the stock ($30,000) in the Music Hall co. has been taken, and ground will soon be broken for the erection of a first-class hall.

HAVERHILL.

Hart's Variety co. played here 5th to light business. 7th, The Pirates of Penzance to large business, and gave one of pleasantest entertainments of the season. 8th, Buffalo Bill, and gave a fair show to a large house. 10th, Harry Bloodgood's Minstrels closed season here Saturday night.

CHELSEA.

Academy of Music: 7th, Arion Glee Club, assisted by Gertie Edmands and W. C. Tower, in concert, to fair house. Booked: 10th, Little Zoe Tuttle; matinee, Uncle Tom's Cabin; evening, Ten Nights in a Bar-Room.

FITCHBURG.

All the Rage 5th, under management of J. M. Hill, who brought one of the strongest cos. that has appeared in City Hall this season. The piece kept the audience in a roar. Fair house. 19th, the Chanfraus.

## New Hampshire.

CONCORD.

White's Opera House: One of the most laughter-provoking entertainments ever given in this city, was the performance of All the Rage, on the 3d, by Manager Hill's fine co. W. T. Hardenbergh, as the corn doctor, and Mr. Davidge, as the irascible politician, were perfection, and the balance of the cast were very good. Two entertainments billed this week have failed to come to time. The Very Merry Mariner steered clear of Concord, and shaped his course from Manchester to Montreal direct; and a gift show, "The Last Sensation," announced to give away a gold hunting-case watch, gave themselves away by not coming.

Items: Ben Maginley's Danites co. is being billed. The gentlemen from the rural districts, who never read a dramatic paper, will be badly bit by the Mr. and Mrs. McKee Rankin names in big type on the bills.—Your correspondent enjoyed a social call from W. S. Davidge on Sunday. Two or three hours were passed very pleasantly in chatting of the stage, past and present.—Horatio Hobbs, manager of the Opera House, is a courteous and obliging official, and very popular with the profession.

MANCHESTER.

Hart's Variety co. gave a rather poor entertainment 7th to a fair audience. The Pirates of Penzance drew a good house 10th. The co., with one or two exceptions, was excellent. The costumes were fine and the scenery as good as any ever put on here. The co. were under the management of C. H. Smith of Fall River. Den Thompson appears to-night (10th), for the second time this season. The advance sales indicate only a fair house. Coming: Dartmouth Students in Pinafore, 12th; Maginley's "Danites," 14th. Bloodgood's Minstrels are also announced for the 14th, probably at Music Hall. Annie Pixley and John T. Raymond are soon to appear under C. H. Smith. Lotta is also booked in Little Detective.

## Maine.

PORTLAND.

Theatre: The Engagement of French's English Opera troupe in The Very Merry Mariner proved so successful that Manager Curtis at once secured the co. for an extra performance on the 5th, and notwithstanding the fact that the co. played in opposition to the first representation of The Pirates of Penzance, the audience was the largest of the engagement. The last performance was even better than the preceding ones. H. B. Archer's assumption of the part of the Brazilian is a most finished one, and with his "expressive" lave, Mungo, keeps the audience constantly on the watch for some new eccentricity. It is a long time since any company has had such a success, both artistically and financially, as had French's Opera co. Boston Museum co. 15th.

City Hall: A large audience greeted the first production in this city of The Pirates of Penzance. The co. is a fair one; the ladies of the chorus were remarkably well-dressed and pretty, and showed excellent training. Much dissatisfaction was felt here by the management failing to do as they advertised. They advertised the original cast and orchestra, and made changes in the principal parts, and reduced the orchestra from thirty pieces to eight (including piano). Either by design or accident, the management neglected to provide programmee—perhaps, considering the changes in the cast, it was as well they did so. On the whole, The Pirates did not take the city by storm. 13th, Reeves' Opera co. and the American Band in Pinafore and The Bells of Normandy.

Music Hall: 6th and 7th, Buffalo Bill in Col. Bentise's Ingraham's new play, Buffalo Bill at Bay, to packed house on his opening night there were 600 people in the theatre, which only has a seating capacity of 1,200, and the first night's receipts were $809. Enormous business for Portland. Buffalo Bill remains the same superb specimen of manly beauty. The co. is a very good one throughout. Buffalo Bill 17th and 18th, Howard Athenæum variety co.

BIDDEFORD.

City Hall: Harry Bloodgood's Minstrels 7th, to a goodly audience. Bloodgood is a great favorite here, and the enthusiastic reception given him showed that the number of his Biddeford admirers has not decreased.

## New Jersey.

NEWARK.

Grand Opera House: 6th, John T. Raymond in Wolfert's Roost, 7th as Col. Sellers; played to good houses both nights. The support was a little weak, but the audiences were apparently much pleased. 10th Louis Aldrich and C. T. Parsloe in My Partner, with nearly the original company, gave a splendid performance to business which, although good, should have been, and were they to play again would be, much better. Mordaunt as Major Britt, made a deservedly big hit. Booked: 13th, Charlotte Thompson in East Lynne; 16th, Abbey's Humpty Dumpty comb. and Spanish Students; 20th, Tony Pastor.

Waldmann's: 12th and week, J. Z. Little in Lost and Won; and specialties—Larry Tooley, Major Burke, Little Rosebud, Frank Milo, Charley Shay, Fanny Davenport, Mlle. A. Tissot, Manchester and Jennings, and Nellie Edwards.

Bootu's: Joseph P. Winters in Daniel Boone, and the following olio: Charles H. Duncan, Howard and Sandford, Wentworth and Lee.

TRENTON.

Taylor Opera House: 5th, John T. Raymond gave, for the first time here, Wolfert's Roost. The audience was large and well satisfied, although all agreed that Mr. Raymond hasn't half the chance that he has in The Gilded Age. Bartley Campbell's beautiful play, My Partner, was produced on the 8th, by Messrs Aldrich and Parsloe. The audience wasn't as large as the co. and play deserved, but if they should ever return the Opera House wouldn't hold the people. That bright little actress, Charlotte Thompson, appeared 9th and 10th, with matinee 10th, to only medium business. The plays she produced were Jane Eyre 9th, Camille 10th, and Lady of Lyons matinee. We are to have Sol Smith Russell 14th; Abbey's Humpty Dumpty and Spanish Students 17th; Tony Pastor 19th; Fanny Davenport 21st.

ELIZABETH.

Library Hall: 8th, New Orleans Minstrels gave a good show to fair business. Nothing booked for coming week.

## Pennsylvania.

PITTSBURGH.

Opera House: Mary Anderson closed a very large week's business 10th. Standing-room only was the nightly rule, and on several evenings the orchestra was obliged to vacate in order to accommodate the pressing throng. As an indication of the immensity of the week's business, and to show the utter falsity of the statement made in the last issue of the "Society Journal," to wit: that "Mary Anderson opened in Pittsburg to $246; I will state that the receipts aggregated over $6,000. These figures are authentic and can be vouched for. They directly indicate the truthfulness of the many flightful fancies and unwarrantable surmises which emanate in the brain of that most abominable of ink slingers, O'Farrell's nephew. The repertory with which Miss Anderson favored us was limited only by the number of times she played. Seven performances were given, and that many plays produced, viz: Evadne, Hunchback, Ingomar, Romeo and Juliet, Bianca, Lady of Lyons, and Love. Bianca was probably the best received. Excepting Milnes Levick, Atkins Lawrence and Lizzie Creese, the support was but fair. This week Bartley Campbell's Galley Slave, with Rachel Sanger, Gussie De Forest, J. N. Gotthold, and Frank Aiken in the leading roles. Colville Folly co., 19th; Joseph K. Emmet, 26th; The Elks second annual benefit occurs at this house on the afternoon of the 15th, and from present indications the affair will prove a financial success.

Library Hall: Nothing of a dramatic nature occured last week. Oates Opera co.

[CONTINUED ON EIGHTH PAGE.]

# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

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Macduff.....Mr. J. C. McCollom
Saturday Night, a double bill,
MERCHANT OF VENICE and TAMING OF THE SHREW.

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Late Stadt, Bowery, below Canal Street.
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THEATRE OPEN ALL THE YEAR ROUND.
Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.
THOMAS DONALDSON,
Manager.

### The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*


### One Out of the Way.

For some time past we have been annoyed by a Philadelphia programme sheet, that assumed the name and style of the "Dramatic and Musical Mirror," and, by giving an address on Union Square and employing the services of a person formerly connected with our office, made some trouble and confusion for the postman and for a few of our out-of-town advertisers. As this is THE MIRROR and the dramatic paper, it was natural that hasty correspondents in writing to us should address "The Dramatic Mirror, Union Square," and thus post-office orders, letters and advertisements went astray and we had considerable difficulty in reclaiming them.

Now all this bother is at an end. Seeing the utter impossibility of attempting to compete with the accredited organ of the profession, the proprietors of the Philadelphia paper have withdrawn from the contest, changed the name of their publication, and made it a local Philadelphia Sunday paper, with no dramatic or musical proclivities except such as every good local journal ought to have. John Forney, Jr., will be the editor of this new enterprise, and we wish him and it all the success they deserve in Philadelphia journalism.

Thus THE NEW YORK MIRROR remains the only dramatic and musical MIRROR in the country, and the only MIRROR published in the City of New York. We do not rejoice over the downfall of what purported to be a rival, because we acknowledge no rivalry and can be affected by no opposition. But we are glad for the sake of the postman and of the overworked clerks who have had to remedy former blunders, that the annoyance of the use of our name has been removed, and that there can be no room for mistakes, blunders or delays in future, since we are now the ONLY MIRROR—as we shall soon be the only dramatic weekly in the country.

One at a time, and one out of the way!

### No Corner in Theatres.

Every once in a while we read of two little boys in charge of the police who have run away from home with the intention of going West to kill off the bears and the Indians. Then the parents are telegraphed for; the boys are taken back to their homes, and the bears and the Indians rule the wild West undisturbed. We are reminded of such an incident by the recent outbreak of Joe Brooks and Sam Hickey, two theatrical boys who have suddenly emerged into notoriety, and who seem to have said to each other, "I say, let's go and take forty theatres and manage them together!" "All right, Joey—let's!"

With Joe and Sam the name of Mr. Dickson of Indianapolis has been mixed up, and his two theatres are said to be among those which the boys have captured. This is obviously a mistake. Mr. Dickson is too shrewd a man of business to go into a speculation that would require him, first of all, to hitch his theatres on to the little one-horse towns of Michigan and Western New York, and, in the second place, to play one of his houses against the other. If he were foolish enough to throw his theatres into such a combination, the good stars and combinations would simply pass by Indianapolis until he had come to his senses. Bidwell's Academy and the St. Charles Theatre, New Orleans, also are mentioned in the scheme of Joe and Sam; but this is another error, since both these houses are in charge of Mr. C. R. Gardiner. Carefully sifted, the forty theatres come down to Muskegon and Memphis. The former is of no account. The latter will be headed off at once, if it is used for any such scheme, by the refitting of the old Memphis Theatre, which is a better building in many respects, and by an arrangement of the routes which will carry stars and combinations off to Texas or up the coast circuit, without touching Memphis at all.

It is an easy thing to kill bears and Indians in talk, and it is equally easy to get up a corner in theatres on paper; but when you come to practical work the bears and Indians won't come to be killed and the theatres will not stay to be cornered. The whole strength of the scheme of Brooks and Hickey is that it would enable them to force stars to go to their thirty-five bad theatres in exchange for their five good theatres; but stars will not be forced into any such bargain. The slightest attempt at coercion, and every paying star and combination would repudiate the whole circuit. But without coercion, Brooks and Hickey will be obliged to let managers select whatever places they please, and as all the managers will select the five good towns and shunt the thirty-five bad towns, what becomes of the theatrical corner? If these boys were millionaires and could afford to buy up or lease all the houses they want, that would be a matter that could only result in their ruining themselves; but as they are obliged to ask the proprietors of the forty theatres to take them or trust, the result will be the ruination of the proprietors if any attempt be made to coerce managers either as to towns or terms. The end of it all will be that which we have foreshadowed in our first paragraph. Joe Brooks and Sam Hickey will be taken home and put to bed—one at Detroit and the other at Syracuse—and the theatrical bears and Indians will flourish as finely as ever.

### The Actors' Fund Organization.

By every mail we receive letters from prominent managers and actors giving us their adhesion to the idea of a Fund for Actors, and for over a month past every number of THE NEW YORK MIRROR has contained interviews with one or more distinguished professionals heartily endorsing our proposition. We now desire to set down, somewhat in detail, the plan for the organization of the Fund, so that the whole matter may be thoroughly discussed and every point settled before the time comes for putting it into practical operation. For the purpose of this discussion, we throw open our columns and invite any professional who has anything to say upon the subject—any improvement to suggest—any criticism to make—to express himself freely and give us the benefit of his ideas.

The object of the organization is a Fund for the relief and assistance of destitute or unfortunate actors and actresses in every part of this country. The money is to be raised by simultaneous benefits to be given at all the theatres, and the Fund is to be maintained by one benefit a year, to be given at every theatre. We propose that the organization shall be effected by the issue of a call, signed by three prominent managers, such as Wallack, Palmer and Haverly, calling upon the managers throughout the country to meet here in New York as soon after the Fourth of July as possible—when most of them are sure to be here on business. This meeting of managers will select a President of the Fund—for which position we recommend Mr. Lester Wallack—a general Treasurer and Secretary—who must reside at New York—and a Director for every important city, from Boston to San Francisco. These Directors shall have the power to draw upon the Treasurer, by mail or telegraph, for whatever money is needed to relieve any special case in their respective districts. The Directors and the Treasurer shall report once a year to the full meeting of the managers, their accounts shall be supervised and audited, and the officers for the ensuing year elected.

This machinery is purposely made as simple as possible; but it will be found as strong and effective as it is simple. Let us take one or two practical examples.

Mrs. Mere, an old and reputable actress, finds herself stranded in an Ohio town, without money. She knows that if she could get to New York she could secure an engagement; but the combination with which she has been traveling has broken down, and she has no friends who can advance her the means to travel. What shall she do? She writes out a statement of her case and her requirements and takes it to the local manager, who knows all the circumstances of the break-up, and who endorses it as true. Then she mails this statement to Director Miles, say, who has charge of that district, his headquarters being at Cincinnati. By return mail she receives a ticket for New York, which Mr. Miles has purchased for her, at a charity rate, and for the expense of which he draws upon the Treasurer, who is bound to honor his draft on sight. Thus, with no trouble and very little expense, Mrs. Mere is sent to New York and gets her engagement. If, when she has saved money, she chooses to repay the Fund for the price of her ticket, very good. If not, she may cancel her obligation by giving her services at the next Fund benefit.

Or take the case of poor Mr. Hilluck, a good, hard-working but unfortunate actor, who has fallen ill at Richmond, Va., and can neither get well, get home, or get money for proper medical attendance and nursing. In his distress he sends for the manager of the Richmond Theatre, who goes to him, ascertains that he is a professional, is in distress and requires assistance, and either writes or telegraphs the facts to Director Ford of Baltimore, in whose district Richmond belongs. Director Ford at once replies: "Engage physician and nurse and send bills to me. Five dollars a week will be forwarded to the address you give until you report that the necessity is over." Poor Mr. Hilluck's life is saved; he returns to the duties of his profession, and he can either repay the Fund the money expended upon him when he is able, or he can feel that his free services at the annual benefits have paid his debt.

We know that many an actors will read this with moistened eyes and ask himself, "Can this be done?" It is possible; it can be done; it will be done. The money for the Fund will come in freely, and it will be freely expended. The only thing necessary is a simple system of investigation and organization, and that will all be provided for. No greater boon to the profession was ever devised. And the best of it is that it will not cost anybody a single cent; for the benefits will be so attractive that the public will be glad to attend them, and no other money will be needed than that which comes from the benefits.

Manager Palmer estimates that the first Fund benefit will yield a capital of $75,000. The annual benefits will easily give $25,000. With this money in hand there will not be an actor in want in this country within two years after the Fund is organized. We propose to organize it this July. Who will give the first Fund Benefit?

FOLLOW SUIT.—Pneumonia Fairbanks is going to Europe this Summer—for her health, she says; but no doubt in quest of another Count. Since Joannes has been defunct "Pneumonia's" occupation's gone.

BOOTH.—Marion Booth is engaged for a prominent part in Two Hearts at Wallack's. Saturday night she will play Nerissa in The Merchant of Venice with her uncle at Booth's.

COGHLAN.—Rose Coghlan has been an expensive leading lady for Mackaye at the Madison Square. She has not been called upon to play since the season opened, but has been raking in her $250 a week all the same.

ANDERSON.—C. J. Anderson, a seventeen-year-old brother of Mary Anderson, made his first appearance upon the stage during his sister's Pittsburg engagement last week. He is said to have acquitted himself very satisfactorily.

ROOSEVELT.—Blanche Roosevelt has made an engagement for next season with Alfred Cellier. The company will bear her name, and will have a repertoire including Somnambula and several other operas. Miss Roosevelt's husband has just departed for Italy.

NEILSON.—Adelaide Neilson begins her engagement at Booth's immediately after the conclusion of Booth's engagement, April 26. The first week she will appear in Cymbeline and Twelfth Night. It is intended that the production of Measure for Measure shall be made a feature of the engagement.

## THE WEEK AT THE THEATRES.

"*The Play's the thing.*"—HAMLET.

There was a slight reaction in the theatrical attendance at the various houses Monday night, natural after the "Easter boom" that gave an impetus to business that necessitated some recovery since our last issue, the most, in fact the only important event was the production of a comedy at Daly's, Saturday night, entitled, The Way We Live, which met with a sort of lukewarm success. Monday night Louis Aldrich and Charles Parsloe returned with Bartley Campbell's beautiful American drama, My Partner, to the scene of its first success, the Union Square. The play and its beauties develop and improve upon acquaintance, and it is not at all strange that it made its author's fame in a single night. Lotta revived Zip, or Point Lynde Light, at the Park before a good-sized house. Booth gave his well-known performance of Hamlet at Abbey's Booth's Theatre. The next novelty will be the production at Wallack's the coming Monday night of George Hoey's new play. Great expectations are based upon it by his friends.

The production of a new piece at Daly's has been a somewhat rare occurrence this, the first season of its existence, owing to the success and long runs that have attended the three hits recorded at the pretty house. Therefore, Saturday night a large and representative audience was present, including most of the first-nighters and a goodly number of fashionable theatre-goers, all prepared more or less to sit in judgment on Augustin Daly's new comedy, The Way We Live, as presented by Augustin Daly's dramatic company. That which was good of it (and there was much that may be classed under that head) was fully appreciated and recognized, and that which was not good was silently permitted to pass by, without any expression of admiration whatsoever.

The comedy, like most of those that Daly takes in hand, is not original, but is based upon the German of L'Arronge, an author who has contributed already this season a success to the American stage in the shape of Our Daughters. The first two acts of the piece really show in a somewhat exaggerated form the way we live, but the latter acts, on the contrary, demonstrate the way we don't live. The first two acts therefore, although constructed under a figurative microscope, are excellent, and the last two are scarcely above mediocrity. It was necessary to apply the figurative magnifying glass in pointing satire at the present state of American society, for unless the subjects of caricature and sarcasm are placed before this same society in an enlarged and aggravated form, they would lose all the effect designed by the dramatist, and fall pointless from the armor-like obtuseness for which we as a people are notorious.

There is very little plot or motif to the comedy, what there is being extremely simple and devoid of complication. Ostensibly the mainspring of the story hangs about the married life of a certain Clyde Monograme and his wife—the husband, a man of business, with an inclination toward domesticity; the wife, a woman of the world, whose time is given up to society, and whose life is passed without the limits of the home circle. Then there is a gentleman of the old school, one Major Sidney Lincoln, who is cursed with a housekeeping sister, who keeps him in a constant state of annoyance by her charitable association guilds and leagues. There is an underplot in which is concerned a governess, Harriet Langley, who at the finish marries the wealthy old Major, virtue being rewarded thereby; and some more in the persons of an Irish soldier servant and his spouse. The chief interest of the story centres in the development of the relations of the business like husband and pleasure-loving wife before alluded to, how they are estranged and brought together again, both the better for certain lessons administered to them by the trying circumstances they are compelled to undergo. There are a number of other characters introduced that are in their various ways more or less prominent, and have more or less to do with the demonstration of the plot.

The first act is quite bright, introducing the characters, and giving a number of excellent hits at the department, social, governmental, and charitable frauds of the day. In these does the piece depend for its contemporaneous interest, which we are informed on the programme is its chief attribute. The second act shows a picture of home life as it is, not as it should be, with the fashionable accompaniments of an impertinent servant, a neglected child, and a husband who is left at home by his society wife. During this act there is a startlingly true illustration given of the miserable manner in which modern school children are taught and compelled to study. The closing of the act makes a very pretty and touching picture. The little boy—Monograme's son—has fallen asleep conning over his lesson for the morrow; the father and husband sinks into slumber before the embers of the dying fire, waiting and watching for the thoughtless partner of his joys who does not come; while a music-box sardonically grinds out a variation upon the theme of Home, Sweet Home. This is the strongest and best of the four acts of the comedy; but from this point it retrogrades.

The next act is occupied in a very silly and puerile manner—a suppositious Charitable Association holding its session in the parlor of Major Lincoln's house, during that gentleman's absence, and presided over by his disagreeable sister, Mrs. Regina Van Schaick. The whole scene is given up to broad and unworthy farce that lowers the whole character of the piece, and if the fault is not remedied will probably militate much against its success. Ten minutes of the light raillery and cynicism in the dialogue of the first two acts is worth more than an hour of the burlesque business that the dramatist has seen fit to introduce here. The fourth act is little better than the third, containing little that is meritorious save the reconciliation scene between Monograme and his wife, and the love scene between the Major and Harriet Langley. The rest is trash of the poorest kind. The two last acts could be better consolidated, their best points retained, and the remainder thrown away or altered. This would improve the comedy immensely, as up to the commencement of the third act it could hardly be improved upon. It contains the elements of success, for society, while it will not laugh at its own follies and foibles, will nevertheless laugh at and enjoy them nce had been cruelly satirized upon the stage. The journed until Friday, shortening, and the pruning death of Joshua Whitcomb have pointed out would only where it is weak.

The cast is an admirable one, and is in most respects equal to the demands of an excellent representation of the author's work. The judgment of Mr. Daly—one of the best stage directors in the land—was everywhere evident, and his careful rehearsing and regard for the importance of the minutest details resulted in a smooth and even performance—much smoother and much more even than usually is the rule for first nights.

Charles Fisher played the venerable Major Sidney Lincoln with the care that characterizes all of this sterling old actor's work, and his love-making in the last scene amply proves that he is still inspired with a liberal supply of the fire of venerable youth—if such an expression may be used. John Drew was capital in the lighter portions of the piece, but the manly pathos and deep feeling that also should be imbued in the part were lacking. Mr. Drew is essentially a comedian, and where his proclivities in the direction of high comedy are given full play he is amusing as well as capable. But the higher and nobler feelings are beyond his power to depict. Young Drew has one fault that he should rectify, as it is a disagreeable one, and is likely to lead to bad results. We refer to the habit he indulges of shambling over many of his speeches in a rough and slipshod way, and a proneness to repeat sentences and final words over in a manner not indicated by the text. Both these defects would be very well in one part, but Drew brings them to everything he undertakes. Pray you avoid it! Harry Lacy was pleasing as the society boy, the brainless cad who is an excrescence found in more or less numbers in every Murray Hill "set." Notwithstanding the doubtful face of the praise, it is not, uncomplimentary to say that Lacy played the part to the life. There is an attempt at funny character drawing in the person of one Rutherford De Peck, an impossible clown who has a habit of ending every speech with a "boom" exclamation, supposed to have been contracted through the man's having been the bass-drum player in his early days of an amateur brass band. The utter idiocy and stupidity of such an idea can be better imagined than described. It should be done away with. George Parkes was unfortunate enough to be cast in this role, and the most that can be said of him is that he managed in some degree to cover up the tediousness of his presence. Charles LeClercq played an Hibernian servant extremely well, although it was beneath his talents. It is not pleasant to see a good actor swallowed up in the manner LeClercq was.

Ada Rehan was not at ease as Cherry Monograme, the worldly wife. Starting out with the idea of making it a distinctly drawn characterization, she succeeded in doing so for but two acts, and then subsided into plain Miss Rehan for the remainder of the comedy. May Fielding was rather stilted as the sentimental governess, Harriet Langley, but that was perhaps owing to the artificiality of the character she assumed. The servant, Teckle O'Dodd, was made rather too boisterous and coarse by Maggie Harold, for though she is described as a very ebullitious young person, there was no reason whatever that it should be overdone. Rather should the error be in the other direction. Mrs. Poole did the shrewish old Gorgon of a hypocrite, Regina Van Schaick, as she does almost everything—well. It's a pity, though, she was given such a nut-meg-grater voice. Too late to remedy that now, however. Georgie Flagg did a difficult little bit that kept her on but for a few moments during the first act, so capitally that she received a well-deserved recall—the only honor of the kind accorded anybody during the evening. Pretty little Kitty Maxwell did a maid neatly and moderately. The remaining people of the twenty-nine embraced in the cast were creditable, neither more nor less—the ladies exhibiting charming toilets and pretty faces; the gentlemen competent to do more as a general thing than was allotted them.

The scenery was very handsome, all new, and worthy of the artist that designed it, James Roberts.

It is impossible to tell whether The Way We Live will take a firm hold on the popular taste or not, at this early day. It can run, however, but three weeks, as the regular season closes May 1, when Salsbury's Troubadours will commence an engagement.

Thursday night there was a perceptible falling of in the attendance at Booth's, when Othello was played. Commodore Tooker proclaimed that this was owing to the heavy counter-attractions in Barnum's Circus and the walking match, but as that class of our people who patronize the Shakespearean drama is not in the habit of seeking amusement either beside the sawdust or the tanbark, the doughty Commodore may be written down as having been in error and that the true reason of the diminished business was the fact that Booth's Othello is not popular with the theatre-going public.

To begin with, one cannot recognize in the slight, youthful figure of Booth, the stalwart Moor that Shakespeare drew, nor the Othello that fills the minds of the spectator. The character is one of the grandest created by the great bard, embracing all the fiercer passions of a passionate man's nature, and exacting a treatment from the actor of the broadest and most comprehensive nature. Othello has not been really acted in New York since the time that Salvini visited us, and left an impression, notably in this role, that is ineffaceable. Salvini's magnetism, his grand physique, bore all before him. But Booth seems puny in the part. He delivers the best known speeches with excellent declamation, and his elocution throughout is very discriminating. But there is a lack of his usual magnetism about this performance. It is cold, studied, and awakens no response in the breast of the observer. Mr. Booth in certain parts brings no feeling whatever to bear upon them, but makes up for this deficiency in some degree by a subtle varnish of art. But in Othello there is no quantity of art that can cover up a lack of warmth, and Mr. Booth's performance therefore is not a satisfactory one. And then, too, he has a conception of the part in its general outline that differs materially from that established by the long line of actors who have become noted in its representation. Booth subdues and softens the character, until it becomes that of a man who is weak and uncertain of purpose and of execution. The blind rage and maddening jealousy, the terrible remorse of the Moor, is not well depicted by him, and as these feelings are the mainsprings of Othello's actions, a truthful representation is not given. The great opportunities for grand effect in the last act were scarcely touched by the actor, and from the time the tragedy began until its close, not once did he succeed in shaking off his lethargy and awakening his audience to any enthusiasm.

Othello is the poorest work that Edwin Booth does, and he should eliminate it from his repertoire entirely. At any rate let him not exhibit himself in it to our British cousins during his forthcoming engagement on the other side; for a bad impression created in one part will often destroy the remembrance of all previous triumphs in the memory of the fickle English public.

Of the support there is little good to be said. It hung like a millstone about the star's neck, and its effect upon him was almost as detrimental as it was upon the people in front. McCollum made an atrociously bad Iago, having as little knowledge of the character as he had of the lines. It was an insult to the intelligence of an uptown audience to place such an incompetent ignoramus on the bills in an important capacity. Cassio found excellent treatment at the hands of Mr. Barr, who, if he would read with a little less monotony and a great deal more light and shade, would be a very pleasing and acceptable player in the standard drama. Ellie Wilton played Desdemona conventionally, and Mrs. Bowers split the ears of the groundlings as Emilia. She managed to perform the somewhat incomprehensible part of portraying all of the Ten Dramatic Passions in something like twenty lines during the last act. Otis Skinner, at the commencement of Booth's engagement, was quite a promising young actor. In two short weeks, in an evident effort to mimic the star, he has deteriorated into a bundle of ludicrous mannerisms that make his presence in the scene an eyesore. No better instance of this could be indicated than his acting as Roderigo, a small part that he thrust into undue prominence and burlesqued beyond recognition. The remainder of the people were as so many sticks, mattering little to the patience-tried audience what or how they did.

Friday night Booth appeared as Bertuccio in Tom Taylor's drama, The Fool's Revenge, which was given to one of the largest houses of the present prosperous engagement.

The play owes its origin to Victor Hugo's Le Roi s'Amuse, and it is also similar in plot to the favorite opera of Rigoletto. The best credit that can be given Tom Taylor for his work is that he has succeeded admirably in treating a dark and repulsive subject with such delicacy as to present it in a form that is neither objectionable nor repellant. He has weaved about a plot that deals with crime and infamy of the most horrible nature, a poetic mesh that entertains the æsthetic and intellectual taste, and does away entirely with the morbid aspect that—stripped of this adornment—it would have.

The central figure, the Jester, is a character that contains little beauty. The only redeeming trait it possesses is the love he bears his daughter. But his craving for revenge lends a blackness to the man that blinds and deadens sympathy for his wrongs. The chief fault of the drama is its artificiality and the extreme prosiness of the scenes in which the Jester is not included.

Bertuccio, in the opinion of many, is Booth's masterpiece. As the passion tossed man, disguising his feelings beneath the garb and antics of the court fool, as the loving father, forgetful of his own happiness in the overpowering affection he holds for his father, and as the dupe of his own schemes, caught in the trap set with his own hands, the powers of the actor are brought forth with telling effect. It may be gately said that his performance of this part is the finest piece of melodramatic action on the stage to-day. Booth completely loses his personality, and displays an amount of artistic brutality foreign to most of his assumptions. From beginning to end the intensity is sustained, and he exhibits a characterization that throughout is realistic, thrilling, and at times rises to the very apex of positive grandeur. No one who has not seen the actor as Bertuccio has the slightest conception of the capability that he possesses. The first and second acts were well played, but it is not until the last act that he meets with his broadest opportunities, and from his first entrance there until his death, and the close of the play, he sways his audience at will. The fearful interest that he gives to the two concluding scenes is irresistible, and Friday night the people gave unlimited bounds to their enthusiasm. Booth's version of the piece makes the ending a tragedy, in the assassination of Bertuccio, which is a vast improvement on the original as designed by Taylor, and played by Phelps in England, in which the central character is permitted to live, and the curtain drops on universal happiness. After the pitch to which the spectators are raised and kept for some time previous to the denouement, a tame finale would not leave a satisfactory impression, and would fall short of that introduced by Booth.

The support, strange to say, was good—for the first time during the Booth season—probably (as a young lady was overheard to remark in the lobbies after the performance) because Mrs. Bowers and McCollum were not in the cast. Mr. Barr as the poet Del Aquilla was manly and straightforward, doing the best work he has yet done. Hardie was excellent as the Duke Manfredi, having a very proper conception of the part, and playing it with discretion and good judgment. Ellie Wilton made a sweet Fiordelisa—a little mature, perhaps, but on the whole pleasing and chaste. The scene with the Duke in the last act was finely acted. Kate Meek was rather cold as Francesca Bentivoglio, but warmed up somewhat as the evening advanced. Louise Eldridge, Bella Flohr, and W. F. Owen were respectively well placed, and appeared to advantage.

The presentation on the whole was a most satisfactory one, and reflects credit alike upon the star, company and management.

Edwin Booth's Hamlet is as widely known, one might say, in the United States as is Shakespeare's play—better in many instances. It has been written about, talked about, commended and condemned by various people who ought to know, but the simple fact of the matter, as it stands to-day, is that Booth's conception of the play is liked by some and disliked by others. The ground has been so often gone over, proving or disputing the rank that this impersonation should take in his repertoire, and the ground withal is so stupidly tedious we will not weary our readers with any extended discussion of the subject. Suffice it to say that a man who played Hamlet one hundred nights without the aid of either spectacular scenic attraction or an over good company must have a very considerable merit in his performance. To-day it differs little from what it was when it attained that unprecedented run at old Winter Garden, more matured perhaps, but as a whole the same careful, intelligent, fascinating conception that it was then.

Monday night the house was large, and it was besides somewhat apathetic. This condition of things seemingly had little effect upon the star, who played the part with his customary conscientious attention. The various points that are the most prominent phases of his delineation—in the closet scene, the play scene, and the graveyard scene—were all made with telling effect.

Ellie—or, as she is called on the Booth programme, Ella—Wilton made a cold and passionless Ophelia, and the mad scene was weakly acted, displaying a want of vitality. James Hardie did not know the lines of the King, and "stuck" painfully in several instances. O. H. Barr made a fairly good Laertes, and McCollum a very substantial Ghost. W. F. Owen was quite equal to the First Gravedigger. The rest of the cast was either good, bad, or indifferent.

The regular company closed the regular season at the Union Square Saturday night, and Monday an auxiliary spring term was inaugurated by Messrs. Aldrich and Parsloe, in Bartley Cambell's drama, My Partner.

It is not exaggeration to say that My Partner is Campbell's best play, and not only that but the best American drama by an American author ever written and put upon the stage. Its success of last Summer and Fall was a justly merited one, and signalized a marked spot in the history of our own drama. It is as far above The Danites in the scale of literary merit and dramatic construction as The Danites is below it. Dealing with a subject at once rude and yet with great possibilities of crude beauty, Campbell seized on the very kernel of the rich nut that laid within his grasp, cracked the hard shell that encompassed it, and exposed to view the hidden and dormant attributes of true genius. My Partner is a wonderful play. It touches the heart, it stimulates laughter, it rouses the better feelings in a man's nature. The frailties, the sacrifices, and the sufferings of the kind that makes the whole world kin are brought out with a faithfulness and a truthfulness as rare as it is admirable. About the character of the rough but tender-hearted Joe Saunders there hangs an interest most intense. The nobility of the man raises him above the humble station in which he is placed to a height that fills a sort of ideal niche in the mind of the observer. The play has been noticed at length already in THE MIRROR, and there is little or nothing new to add now in criticism of the play. All the beauties of its dialogue remain intact like diamonds undimmed by usage and wear and tear. My Partner is a dramatic work that benefits and betters everybody that sees it, and it is one of a class that should be oftener given to the stage.

The acting is quite in keeping with the grade of the play itself. Louis Aldrich, as Joe Saunders, gives the same virile, manly performance of that mining camp hero that was such a revelation last Fall. It has not become hard in its outlines, but is just as spontaneous and natural as ever. There is an absence of all conventionality in Aldrich's acting that is delightful and refreshing to find. Harry Crisp plays the Partner, Ned Singleton, effectively, and his death scene is painfully realistic. Frank Mordaunt still plays Major Britt—who else could?—and he has elaborated and improved upon his old characterization in numerous bits of stage business and by-play. The villian, Josian Scraggs, of J. W. Hague, is a praiseworthy piece of acting, well conceived and carefully finished, The rapid way in which he "gets himself disliked" by the audience is a fair test of his ability. Charles Parsloe's Chinaman is too well known to need any comment—it is just as amusing as ever. A. D. Billings and Walter Lennox, Jr., are in turn very good in what little they have to do.

It will be observed that the gentlemen of the cast down to this point are the same as those of last Autumn's production, but there has been a complete change in the feminine portion. Dora Goldthwaite plays the part created by Maude Granger—Mary Brandon; and while she satisfactorily gets through the part, she does not compare favorably with her predecessor. Miss Goldthwaite is not happy in depicting emotion, and there is always present a coldness and lethargy she never seems able to throw off. Josephine Laurens plays the comedy part, Posie Pentland, admirably, although her pretty countenance is despoiled by a red wig and elderly make-up. Laura Thorpe is a pleasant substitute for Minnie Palmer, the original in the part, and gives a pleasingly ingenuous rendition of the simple girl, free from the affectation and artificiality of mincing little Minnie Palmer, an actress well enough in her line of business—wherever that somewhat uncertain classification may be.

The audience was large, and the play, which was mounted with the same beautiful scenery used before, was enthusiastically received.

Monday night Fred Marsden's play of Zip; or, Point Lynde Light, was done by Lotta at the Park. In speaking of this and most of the little star's other pieces, it has become quite the habit among critics to write with contempt. They all make a grand mistake in this, for the man who writes of Lotta and her plays should not permit his good sense to lead him into the error of criticising, or what is worse even, attempting to criticise. He should take in both, just as they are, without one plea.

Lotta, as Zip, is a figure well known to theatre goers. She displays her peculiar and eccentric antics just as she does in everything else, and succeeds of course in keeping the house in a roar all the time that she is on the stage, and that is most of the time, for Zip is scarcely off from the commencement to the finish. Her songs and dances Monday night were so pleasing to the audience that they had to be repeated; one—a medley—a half dozen times. It would be just as well if she should drop a considerable number of the Fatmitza selections.

Ed Marble gives an excellent support to the star—in avoirdupois, if not in comic talent. Marble has a jolly, pleasant face, that carries him a good way in the estimation of the audience. P. A. Anderson's Jules Galetti is a character performance that is very well known. It is a strikingly realistic piece of acting that is the gem of the play. Not only in outline is it a perfect reproduction of the villainous Italian, but in the smallest and most unimportant details it is correct. Such a piece of work deserves to be taken and given a proper setting. Messrs. Bainbridge, Wallis and Bradley were respectively efficient. A man with a very small head, a very large nose, and an equally extensive hat, played the villain, Anthony Weltoment, indifferently. Mrs. Boniface was quietly effective as Mrs. Elkton, and Misses Hanchett and Lulu Jordan appeared to more or less advantage. The scenery was excellent.

Zip will be continued every night this week and at the Saturday matinee.

The present is the last week of Mrs. Inchbald's comedy, To Marry or Not to Marry, which is being done so admirably at Wallack's. The revival has been a notable one in many respects, and has been one of the events of the season at this theatre. Next Monday night George Hoey's Two Hearts will be produced, a work upon which the management build great hopes of success. The piece is not original that introduces young Hoey to the New York public as a dramatist, but is adapted from a French source. The scene is laid during the reign of Louis XIV., and the plot shows a tendency in the direction of romanticism. There is a liberal interlarding of prisons, innocent young girls, noble-hearted chevaliers, and all the other paraphernalia belonging to dramas dealing with that glittering and eventful age. Mrs. John Hoey takes a laudable interest in the work of her son, and has personally interested herself in the forthcoming production. The cast, which is a most excellent one, embraces Lester Wallack, Maurice Barrymore, Rosa Rand, Stella Boniface, Marion Booth, and others known to the stage of this standard comedy theatre.

The Bijou Opera House and Opera di Camera are both established as successes.—Herne's Hearts of Oak is drawing good houses to the Fifth Avenue.—The Mastodon Minstrels enter upon the third week of their success with flying colors. A full auditorium is the nightly rule at Niblo's.—At Haverly's Neil Burgess continues to delight thousands as the Widow Bedott.—This week Tony Denier's famous Humpty Dumpty troupe, with Grimaldi Adams and a whole bevy of specialty people is giving pleasure to the patrons of the Windsor Theatre.—Maggie Mitchell is still at the Grand Opera House. Next week John T. Raymond in Wolfert's Roost.

Frank Mayo brought out again his idyllic Davy Crockett this week at the Olympic Theatre before a fair-sized house. His impersonation of the hero has often been commented upon in these columns. Laura Don made a very charming Eleanor Vaughn, and the scenery and the supporting company were far above the average. Friday night, for the benefit of Mr. Mayo, Hamlet will be brought out, with himself in the leading role. The Holman Opera troupe will probably appear next week.

Kate Field gave her Musical Monologue for the first time in New York, at Chickering Hall, last Friday night, before an audience composed of many notable and fashionable people. The entertainment proved to be a bright conglomeration of song, wit, and mimicry, in the demonstration of which Miss Field showed considerable cleverness, and although it is a style of amusement that will never be popular in this city, it is somewhat of a novelty, and merits the attention of people of intelligence and culture.

Monday evening the new company at Tony Pastor's produced a new local play, called The Tramp; or, Life's Highways and By ways. Among the performers, most of whom appeared in the play, were Harry Bennett, the Irish humorist; the Dockstaders, Kitty O'Neil, the favorite jig dancer; the Merritt Brothers, Gibson and Binney, Harry Bryant, Kelly and Collyer, James and Kitty Edwards, Ida Lynwood and Beula Merton. The new piece was well received and business started in good for the week. The Rentz-Stanley Combination open on Monday, 19th

Harrigan and Hart are doing a splendid business at their ever-popular Theatre Comique. The Mulligan Guards' Surprise seems to have lost none of its attractive qualities. The house is crowded at every performance by audiences who have learned to appreciate the fact that the amusement offered at the the Comique is quite as palatable as that given at the first-class theatres farther uptown. The audiences seem particularly pleased with Dave Braham's tuneful music, and the evolutions of the festive "Skids."

### Annie Pixley.

Clever Annie Pixley, whose portrait adorns the first page of THE MIRROR, is not, as many believe her to be, from the West, but is a native of Brooklyn. Her theatrical training was acquired in California, where she reigned a supreme favorite, and where she played parts running over the whole gamut of dramatic classification. Necessity is a severe but a thorough school, especially on the boards, and an actress is often called upon to play a part which is in no way suited to her temperament. Miss Pixley has had a most comprehensive experience and practice, and has passed through all the ups and downs that lie in the path of every person who struggles for prominence in a profession. She has returned to her native city an artist of more than ordinary promise. Her vocal abilities also have by no means been neglected, for they bear very favorable comparison with many of those who claim a high place in lyric art. Effervescence, dash and vivacity are her chief characteristics, and these qualities, added to a handsome face and a graceful figure, combine to win for her, wherever she goes, the hearts and sympathy of the public. Her future is one of brilliant promise, and it should stimulate her to obtain for herself an elevated position on the American stage. Her rendition of M'liss, the waif, now running successfully at the Standard, is a work that firmly establishes Miss Pixley's claim upon the serious attention of those who have in view the future distinction of our native artists.

—Willie Edouin will have a company of his own next season, under the management of Frank Sanger. The company will be known as "Willie Edouin's Sparks." Fun in a Photograph Gallery is the title of a piece that will be presented. It is understood that time has been filled for Boston and New York. Mr. Edouin will remain with the Surprise Party until the close of the season. THE MIRROR will always be happy to record the success of this admirable comedian in any undertaking.

## THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

10th, one week. Carncross, Minstrels 26th, one week; Pirates of Penzance May 4 and 5.

Williams' Academy: A good variety show played to large business past week. Co. for current week includes, Jennie Hughes, Martinetti troupe, Dan Mason, Conway and Eagan, Alice Gleason, T. F. Thomas, Crumley and DeForrest, Milligan and Weaver, Dan Sully, Lillie Western, Harry Shay and Lucy Clifton.

Diamond Street Varieties: Past week a fair vaudeville performance to good business. This week the Female Mastodon Minstrels, succeeded by a variety olio, and concluding with a travesty on Trial by Jury.

Items; David Thomas of this city is constructing a balloon for Robert Stickneys circus. It is to be 55 feet high, and 115 feet in circumference, and will be made of 600 yards of drilling.—Excursion trains will be run on all the roads coming into the city for the accommodation of out-of-town people who desire to witness the Galley Slave the forthcoming week.—The Elks will entertain their friends to-night, 11th.—Owen Ferree, J. H. Fitzpatrick, and Carrie Stanley are members of the Ferree and White Dramatic Alliance, of which Maggie E. Muhlanbring of this city is leading lady. The co. will be at Connellsville on Monday night, 11th.—Thos. Brennan and Robert Bourne, the stage manager and property man of the Mary Anderson co., raised by subscription from the members of the co. nearly $50, and presented the same to Charles LaForrest, property man at Opera House, who lost his eye-sight while experimenting with chemicals.—It is announced that the Oates co. will produce Der Seacadet, during their forth coming engagement at Library Hall.

READING.

Academy of Music: 5th, Chestnut Street Theatre co. gave Our Boys admirably. 6th, Mitchell's Pleasant Party, in Our Goblins, gave a very pleasant and enjoyable evening's entertainment. 7th, Aldrich and Parsloe in My Partner. Good show, fair business. 10th, Roberts' Pantomime to large audience. 13th, Collier's Union Square co. in A Celebrated Case; 15th, Charlotte Thompson; 17th, Doud Byron; 19th, Joseph Murphy in Kerry Gow; 21st, Fisk University Jubilee Singers; 22d, Carncross. April 5, Zera, whole week except Friday, to crowded houses. 9th, Bartley Campbell's Galley Slave to crowded house. 20th, Salsbury's Troubadours. 21st, Richmond and Von Boyle in Our Candidate. 26th, Concert by Choral Society of Reading.

EASTON.

Opera House: 6th, Parsloe and Aldrich in My Partner, to a $250 house. Aldrich, Parsloe and Mordaunt divided the laurels. The entire co. is good however. 9th, the Chestnut Street Theatre co. in Our Boys, to a good house. The co. is one carefully selected and presented their amusing comedy most acceptably. 10th, Callender's Georgia Minstrels, to a capital house. A continued shout of laughter testified to the appreciation of the audience. The truth is, however, that the greater portion of their jokes are of moss-covered antiquity. Coming: 12th, Collier's comb. in Celebrated Case; 15th, Abbey's Humpty Dumpty and Spanish Students.

ERIE.

Park Opera House: The New York Criterion Comedy co. produced Freaks for the first time to an Erie audience 6th, and were greeted by a large house. This co. may well be proud of the hold they are making upon theatre-goers. More than mere mention should be made of the fine acting of Louise Sylvester and Messrs. Mackay, Hopper and Canby. This week we have Pat Rooney's Star comb. 12th; Boston Ideal Opera co. in Sorcerer 15th.

LANCASTER.

The Arabian Night co. returned 3d, to a large and delighted audience. 6th, Gemmill & Bunn's Chestnut Street Theatre co. played Our Boys, to good business. Nick Roberts' Pantomime co. booked for the 9th. Manager Mishler will play here. Joseph Murphy in Kerry Gow 15th; the McGibeny Family 19th; Collier's co. in a Celebrated Case 26th.

DANVILLE.

Opera House: There was nothing doing in dramatics last week. This week we have Our Boys, by the Chestnut Street Theatre co. of Philadelphia. Baird's New Orleans Minstrels, 16th; Collier's Union Square co. in A Celebrated Case, 17th; Salsbury's Troubadors, 22d, under management of C. D. Hess; Abercrombie's Uncle Tom's Cabin, 29th.

MAHANOY CITY.

Nothing booked for coming week. Manager Mishler was in town last week and told your reporter that next season he will add this town to his circuit. Harry Hall of the Howorth co. was baptized in the Roman Catholic Church at Hazleton on Easter Sunday; it is reported he is soon to be married to a lady member of the co.

WILLIAMSPORT.

Academy of Music: April 3, Nick Roberts' Pantomime under management of J. D. Mishler, to a good-sized audience. The specialties were excellent; the acrobats were good and the German Students were fine; all the performance was highly delightful.

POTTSVILLE.

Academy: 6th, Roberts' Pantomime co., to good-sized audience; 8th, Gill's Goblin to a fair audience; 16th, Chestnut Street Theatre co. of Philadelphia in Our Boys; 20th, A Celebrated Case.

HARRISBURG.

Gill's Goblins April 5, and Nick Roberts' Pantomime, were received by very small audiences. Galley Slave booked for 10th, and not 12th, as was stated in my last.

### Maryland.

BALTIMORE

Holliday Street Theatre: Collier's Banker's Daughter comb. has achieved another success at this house. This is their second appearance this season, and both times have been favored with fine houses. The play is one of the best of it kind now on the boards. The plot is exceedingly strong and ingeniously woven, and the dialogue is crisp, vigorous and delicately drawn; but unlike the majority of plays that are written by Americans, is without a blemish in regard to the language used. Louis L. James, as John Strebelow, has succeeded in making what few could of the character; he has brought out all the fine points and noble qualifications necessary to make it a perfect realization. Marie Wainwright's Lillian was an unexceptional fine piece of acting. She gave to the character a delicacy of treatment that was exhilarating, and was fully up to all the requirements of the role. Mrs. Charles Walcot, as the widow, was more than clever. This lady is, without exception, one of the finest soubrettes on the stage. Everything she undertakes is done with a dash and in a pert and vivacious manner. Mr. Walcot made a hit as George Washington Phipps, and brought down showers of applause at almost every turn. This gentleman has all the qualifications that are essential to a good comedian. The rest of the co. without any exception are unusually good. This week, Emma Abbott's English Opera co. 9th, Maurice Grau's French Opera co.

Ford's Opera House: Minstrel cos. have until the past few years been like circuses—see one, see all. Now so many new features have been added that a continual effervescence of ludicrous nonsense is constantly brought forth that cannot help being highly enjoyed and well patronized. In the list of cos. which are really meritoriously excellent in every detail, Carncross' Minstrels are among the first. For laughable sayings, funny episodes and nonsensical situations, without anything pertaining to coarseness, they cannot be excelled. Murphy and Morton in their sand dance are exceedingly original and unique graceful. E. M. Hall, the banjoist, was very clever in his songs and sayings. L. C. Mettler's imitations on the violin were very good. The Hardback Family (Murphy, Morton, Griffin and Rice) in their imitations of acrobats, song-and-dance artists, etc., were as absurd as they were good. The Enchantment ballet seemed to be one of the most enjoyable things on the programme, if applause can be taken as meaning such. Mlle. Ida Dougherty, the premiere of the ballet, was ably assisted by a full corps of coryphees. Mr. Carncross sings as sweetly as he ever did. This week Bartley Campbell's Fairfax by the Abbey New York Park Theatre co. 19th, Minnie Palmer's Boarding-School comb.

New Central Theatre: The programme at this house for the past week was very attractive. Moore Sisters, in vocal duets; Carrie Howard, serio-comic vocalist; Nick Roberts' Spanish Students, ten in number; James Carleng, boy caricaturist, appeared. The performance closed with Mlle. Marie Zoe in The French Spy. This week, George A. Hill in On the Trail.

Items: Seventh Peabody Symphony concert took place April 10. Mme. Nannette Falk-Auerbach was the pianist, and Elise Baraldi the soloist.—Frank White and James M. Bradford, members of the stock at the New Central Theatre, will have a benefit there April 15.—W. H. Langdon and P. N. Allison have gone into the cigar business here, but are still open for engagements. They are doing this simply as a little Summer venture.

### District of Columbia.

WASHINGTAN.

National Theatre: Lawrence Barrett last week, to moderate houses, in Yorick's Love, Richelieu, Hamlet, David Garrick and Merchant of Venice. This week, Carncross' Minstrels. Emma Abbott English Opera 19th, opening with Daughter of the Regiment, and giving during the week Romeo and Juliet and Carmen, all the three operas being new to us in English. The co. are all such favorits that they are bound to receive a warm welcome.

Ford's Opera House: D'Oyly Carte's Pirates of Penzance drew such good houses last week that they have decided to remain another. The co. is very good indeed. The "daughters" are quite a pretty bevy, and Minnie Walsh, as Mabel, sings very well indeed. Tragedians of Kalamazoo 19th.

Theatre Comique: Mr. George France, supported by Ethel Earle and his acting dogs, Bruno and Don Cæsar, in the drama, A Block Game. Dooley and Ten Brook, the Leons, Clark and Edwards, Landis and Steele. The great Wardell exposes all Fire Kings and tells how it is done. Jake Budd in Sophia's Supper.

Items: The principal event of last was the Thursby Concert at Lincoln Hall 6th, when this charming singer, under the management of Maurice Strakosch, and assisted by Mr. Branson, tenor; Miss Bock, pianist; and Mons. Adamowski, violinist, appeared to a large and highly delighted audience. Mr. Strakosh announces another Thursby Concert at same place 21st.—At Congregational Church 16th, the following artists appear in concert: Nannie Louise Hart, soprano; Theodore Toedt, tenor; W. C. Baird, baritone, of New York; Minnie Ewan, soprano; and Mr. Bischoff, organist, of this city.—The same evening at Lincoln Hall, the Princeton College Glee Club give a concert.—At Congregational Church 20th, the Philharmonic Society give the Ancient Mariner, Cavatina and Barcarolle from the Star of the North, and other selections.—The New Orleans Jubilee Singers gave a concert at Talmage Hall 10th, and are at Lincoln Hall 14th and 15th.

### Delaware.

WILMINGTON.

April 3, F. C. Bangs in Illuminati; fair house. 5th, Aldrich and Parsloe in My Partner; good house. 7th, Our Boys, by Chestnut Street Theatre co.; fair business. 8th, Galley Slave; business good. 13th, Jos. Murphy in Kerry Gow. 14th, Charlotte Thompson in Jane Eyre. 15th, same in East Lynne.

### Virginia.

RICHMOND.

Theatre: Mrs. Scott-Siddons, in dramatic readings, drew small audiences 5th and 6th. Emma Abbott Opera Troupe drew large houses for four nights and matinee, commencing 7th. They produced Faust, The Chimes of Normandy, Romeo and Juliet, Carmen and Paul and Virginia. Mr. Castle, who was announced to sing in The Chimes of Normandy, did not appear, and his place was very creditably filled by E. W. Hoff, late of Ford's Opera co., but now a resident of this city. J. M. Maccallister, the magician, opens 12th for one week. D'Oyly Carte's Opera co., 19th, three nights, in The Pirates of Penzance.

### Tennessee.

NASHVILLE.

Masonic Theatre: Rev. T. DeWitt Talmage lectured 6th, to a large audience.

Grand Opera House: Milton Nobles played 7th and 8th in The Phœnix and A Man of the People, to fair business. Coming: Pirates of Penzance 16th and 17th.

Item: Coup's Circus 12th and 13th. Cole's Circus 27th.

### Georgia.

COLUMBUS.

Louise Pomeroy, supported by a competent co., appeared in As You Like It 7th, to poor business, owing to an incessant cold rain. The matinee and evening entertainment advertised for 8th was postponed on account of the star suffering with inflammatory rheumatism. She remains balance of week, putting on the boards Hunchback 9th; Adirondacks for matinee, and Oliver Twist 10th. They give a street parade, and their orchestra is very fine.

SAVANNAH.

John T. Ford's Dramatic co. returns 9th and 10th, and large houses are expected. Mrs. Scott-Siddons in dramatic recitals is booked for 12th and 13th.

ATLANTA.

Opera House: Dr. Talmage lectured on "The Right Side of Things," to a large audience. The Everett Family will appear 9th and 10th.

### California.

SACRAMENTO.

E. A. Sothern played to crowded houses 29th, 30th, and 31th. He was supported by his own co., which gave an excellent performance, and drew as large audiences as have ever been seen here. They show in Salt Lake April 3; Cheyenne 5th, Denver 7th, 8th, 9th; and play one week in Chicago, commencing 12th. Next week we have the stock co. from Baldwin's, San Francisco.

### Texas.

GALVESTON.

Tremont Opera House: Duprez & Benedict's Minstrels, March 29, 30 and 31, to very poor houses. They were not what the people expected to see. The band was the only feature worth anything. From here they went to Houston. Haverly's Juvenile Opera co. opened 1st, for three nights and one matinee, to some of the best houses of the season. The matinee took exceedingly well. Reserved seats were 75 cents, something never known before. After the last night's performance they were invited to the Tremont Hotel to a social entertainment, which all enjoyed. Hence to New Orleans. 6th, Barlow, Wilson, Primrose & West's Mammoth Minstrels, for one week. Wilhelmj will give two grand concerts the 12th and 13th.

Item: Blind Tom gives three performances 7th and 8th, and one matinee, at Artillery Hall.

### Colorado.

DENVER.

Forrester Opera House: E. A. Sothern commenced his engagement under Love & Thall 6th, for four nights. Every seat in the house sold on every night.

Adelphi: New faces—Will Devere, Minnie Bower, Lottie Meranda. Departures: Nick Hughes, Lizzie Mulvey, Nellie McCormick, Minnie Hassan, Sam Bruce—all to Silver Cliff; Sam Dearin, Mr. Mulligan, Ida Barnett, resting here. Annie Hart took a benefit April 2. Barney Fagan, Lizzie Mulvey, Jack Smith and Bob Finley volunteered their services. House closes for season on the 10th. Messrs. Coddigon and Search intend taking their co. to California.

Palace Theatre: New faces 5th—Terry Ferguson, Billie Arnold, Ida Siddons, Louis Stetson, Ida Morris, Pearl Stevens, and Lottie Beaumont, prima-donna. Departures: the Victorells 10th; resting in city: Frankie Barbour, Millie Christine. Ardine, the "Pacific Pearl," made her appearance after her serious sickness, 7th.

Messrs. Thorne and Darvin, the Royal Illusionists, will appear at Walhalla Hall, 19th, for week.—Tennie Engel and Mr. Coddigon were married here March 31.—Dottie Dingle, Mr. West of Haley and West, and Ada Palmer, are all quite sick at Leadville.—Morlacchi made her appearance at Tabor's Opera House, Leadville, in the French Spy 5th, for two weeks.—The Hassan Sisters dissolved partnership here 3d.—Ida Lewis of Sothern's co. was taken quite ill after arrival of party Tuesday evening. Her place was filled by Libby Noxon.—Members of the profession, headed by Barney Fagan, met here 1st to raise money to erect a monument to the memory of Will Gunnevan of the firm of Ainsly and Gunnevan. A large amount was raised and the monument was erected. Mr. Fagan deserves great credit for his zeal.—Col. J. H. Woods, proprietor of Woods' California Minstrels, was in city 2d making arrangements for the appearance of his co.—Frank Perry of Palace Theatre had his room entered by thieves 2d and robbed of $1,100 cash, a diamond pin and gold watch and chain.—Miss Verplanck, supported by a number of New York city musicians, is concertizing the mountain towns. W. J. Davis, manager for J. H. Haverly, who has lately joined the noble army of the Benedicts by taking unto himself the Josephine of the Church Choir Pinafore co., has been spending his honeymoon in the mountains. He was in this city 7th, said to be looking for management of the new Opera House for Mr. Haverly.—Manager McVicker of Chicago, and Nate Salsbury of Salsbury Troubadour fame, are also looking forward to the management of the new opera House. But the most prominent for he desired place are Messrs. Love and Thall of our city. They recently came from San Francisco and now manage all amusements heading this way.—The Ben Cotton comb. are booked for May 17.—Butler's Humpty Dumpty troupe promise to be with us the latter part of May.—Alf. Burnett and Helen Nash are booked for May 17, three nights; thence for ten days in mountain towns.—Bobby Gaylor and James LeClair, who are playing in Leadville, were poisoned by accident 5th, but were saved by hard work.—Colton Clark, manager of Boston Quintette Club, is in city arranging for early appearance.

### Nebraska.

OMAHA.

Academy: 8th, Frederick Paulding as Shylock. He has been here once before this season, when he played Hamlet very acceptably. This, coupled with the fact of his once having lived in Omaha, insured him a good house. His efforts were well received by the audience, which loudly applauded him, and called him before the curtain. His performance was very creditable, even remarkable, in so young a man, but I do not think Shylock is his best character. The co. under Frank Lawlor's management was the support usually seen with a star, which is expressive of nothing good. The Portia of Miss Eldridge was spiritless and exasperating to the hearers, the court-room scene, where she may do some grand work, being especially flat. For the rest the less said the better. The Mendelssohn Quintette Club was here the 16th, and Manager Pagett tells me he has some other good things booked for the near future.

### Canada.

MONTREAL.

Academy: This house has been tenanted by French's English Opera co., with The Very Merry Mariner as their attraction, and they played to good business. The piece is light and the music pretty and catching, and the singing on the average is good, and the acting excellent indeed. Miss Ellis as the Merry Mariner was full of chic, and caught the boys, or rather their applause. Miss Sennach has improved exceedingly since her last appearance here. For the rest they are all good, and with the leadership of Signor Operti, cannot fail to make out well so far as music is concerned. The dressing of the piece called forth the praise of everyone, and deserved it. The co. goes to Ottawa for next week. This week we have Our Girls, under the management of Felix Morris, with a fine and popular cast. The outlook for business is good.

Royal: Bandmann with his co. has been playing to moderate business. He gave two benefits, one for the Hebrews, the other for the Irish. He goes to Ottawa, returning for one night at the Academy on the 19th.

Items: Hinds and his co. are coming to work out that $250 that Sparrow was touched for.—The theatrical boom has struck us at last; the town is full of advance agents.—T. T. Meagher is completing arrangements for Our Girls, and from the way he goes about it they ought to be satisfied.—Fred C. Maeder is working up matters and things for Herrmann the Magician, who will occupy Nordheimers Hall week after next.—Remenyi gives two concerts here next week, with his own co., at Nordheimers.—Bye the way, Phil Simmonds is playing Bandmann in Ottawa, and is to be given a grand complimentary benefit by the citizens there, and after playing here, the co. disbands, and Bandmann goes to 'Frisco, and the rest leave for England.

TORONTO.

Grand Opera House: The Criterion Comedy co. for three nights, commencing Thursday 8th, to moderate houses. 12th, a complimentary benefit is tendered to A. Piton manager, and O. B. Sheppard, treasurer of this house, assisted by Hermann the Magician, to which a large audience is expected. Wednesday, 14th, Weathersby-Goodwin Frolques Royal Opera House, Tuesday and Wednesday the New York Humpty Dumpty and the Spanish Students; 15th, 16th and 17th, the Seacadet by French Opera co., Lyceum Theatre: This house has been doing a good variety business the past week.

HAMILTON.

Mechanic Hall: 5th, Photograph Party gave a poor variety show, to small house. 6th, Remenyi and co. gave entire satisfaction to a large and fashionable audience. 9th and 10th, Herrmann, assisted by the Lorellas, Mlle. Addie and Val Vose, to good business. 13th, Weathersby-Goodwin Frolques; 15th and 16th, Spanish Students; 22d, Mary Anderson; 24th, Haverly's Colored Minstrels; 27th, Lawrence Barrett.

Item: J. E. Warner, the popular manager of the Weathersby-Goodwin Frolques, is in town; also Mr. Stanhope, advance agent of the Spanish Students.

ST. CATHARINES.

A large and fashionable audience greeted Remenyi's first appearance here on the 7th; the people of St. Catharines think very highly of him as a violinist and as a gentleman, and his letter of recommendation of the Criterion co. will go far toward giving them a good house. A co. calling themselves the "New York Humpty Dumpty show," gave a rather inferior rendition of this piece on the 8th, to a poor house. The variety department was the best part of the show. Criterion co. 12th.

BROCKVILLE.

Opera House: French's English Opera co. billed for 13th; Bandmann 14th and 16th; Jolly Traveler Evangeline comb. 15th.

### Ontario.

OTTAWA.

Monday, 5th, McDowell, with his Political Pinafore co., put in an appearance. The piece has been remodelled and several new songs added. 7th, Bob Ingersoll came and told his story about the "Gods," to a light house. People seemed afraid to turn out. Friday and Saturday, and matinee, the Opera House was occupied by the Holmans, who have been here all the week taking a rest. Mrs. H. Holman has recovered from her illness, and the co. now start on an American tour. They open in Ogdensburg 12th.

Items: The rogdsters have turned in thick this week. We have been honored with a visit from Charley Wing, of French's English Opera Troupe, and Fred Meader, advance for Herrmann; also, by Mr. Meagher, who represents Felix Morris' Comedy co. French's Opera co., 12th. Brookville, 13th, rest of week at Royal Opera House, Toronto. Remenyi, the great violinist, 13th. Herrmann, 14th and 15th. Montreal, 16th and 17th at Nordheimer's Hall. Bandmann, under the management of Phil Simmonds, 16th and 17th. Felix Morris' Comedy co., 19th, 20th and 21st. This co. is sure to draw, for independent of the fine artists he brings, Felix is a great favorite here.

### That Proposed Monopoly.

Manager Kidder of Detroit has heard as follows by letter and telegraph from different points throughout the country:

At Troy, N. Y., Rand's Opera House is open to engagements for all respectable attractions offered by any responsible manager.

John Albaugh, manager of theatres at Albany, Baltimore and Washington, writes: "I shall do all of my own booking as heretofore and will accept first-class attractions offered by any manager."

The manager of the Academy of Music at Auburn, and of the Academy at Rochester, writes that any first-class attraction, no matter who is the manager, will be booked by them.

The Meech Brothers at Buffalo telegraph: "Anybody can book first-class attractions with us;" and are out with a card in the Buffalo papers, saying: "We manage our own business as ever before. Sign all contracts in person. Gardiner and Brooks both have our open dates."

Messrs. Clay & Buckley, managers of the Saginaw Circuit, say: "We will be glad to book any good attraction for you," meaning Mr. Whitney or Mr. Kidder. Their circuit includes Port Huron, Flint, Bay City, East Saginaw, and smaller towns.

The manager of Power's Opera House, Grand Rapids, writes: "We will book any attractions we please, and for whom we please." Similar messages were shown by Mr. Kidder from managers of theatres at Columbus, Dayton, and Springfield, O.; Terre Haute, Fort Wayne, and Evansville, Ind.; and Nashville, Tenn. Mr. David Bidwell, New Orleans, is out already in a card denying any connection with it.

### In re Commy.

The London Figaro says: "New York seems to have progressed in its ideas of the courtesies of journalism. The New York Times, once the most gentlemanly paper in the United States, has distinguished itself by allowing its dramatic critic to allude to the wife of an actor, well known in England, as 'brazen enough to disgust the old boys in the front row,' while he refers to the rest of the dramatic critics of New York as 'a bastard brood of scribblers.' While honest, and when necessary, strongly worded criticism is desirable, no writer is justified in alluding to an actress as 'brazen,' nor to the critics who venture to disagree with him as a 'bastard brood.'"

### The Art of Low Comedy.

It is a very delicate task to write about the principles of art to experienced artists. Especially is the case with regard to actors, many of whom entertain the notion that no one can know anything of their art except themselves. But an actor's judgment of acting is invariably prejudiced. Of course a critic, however carefully he study or think, is liable to make mistakes; but, as long as he speaks earnestly, without animus or flippancy, his words deserve respect.

Why is it that the low comedian of a company is so frequently its weakest point? Because nine out of ten character comedians form a false idea of their business. They make fun a personal matter between themselves and the audiences. But the highest and best form of comedy is impersonal. It is the same even in burlesque, the essence of which is to do grotesque things seriously. Nothing is so utterly outside art as deliberately acting the fool. Yet nearly every comedian who aspires to be popular commences with a fatal error: he takes the audience into his confidence. He is always outside the character he is supposed to represent. He takes his part in his hands, as it were, and does what he likes with it, making funny effects at all costs. There is no greater bore in real life than the man who is forever trying to be funny. The funny people of real life are the eccentric characters who are funny unconsciously.

It is just the same with acting—the artist who personates a funny character naturally—i. e., seriously—gains the true effect. We feel the fun; because what is going on before us is not labelled "funny."

Why is good clowning such a difficult art? Because it is so difficult to be originally ridiculous without constant repetition. It is only in natural character that one finds endless variety.

Every artist in any branch of art must display a mannerism, because every artist possesses individuality; it is the sign of a true artist to ever preserve sufficient illusion to prevent the mannerism becoming offensive.

There is great confusion of ideas respecting the comedian's art in this matter.

It is artificial mannerisms that are so offensive—i. e., bits of business, grimacing, or attitudinizing, which are stock funny effects introduced into any part indiscriminately.

This is buffoonery, not acting.

The method of the true artist is always the same, yet he preserves each character distinct.

No two comedians ever had stronger individuality than Buckstone and Compton; yet each character they played was distinct, and so carefully worked out, that if you saw them play any one character many times, it was always played the same way. No hesitation, no confusion, no dragging bits of one impersonation into another.

Instance Charles Mathews, again, the lightest of light comedians, with, moreover, an extremely limited range of expression, yet who ever wearied of him? Nothing was more wonderful than to see this artist in My Awful Dad and Cool as a Cucumber in one night, or to note the marvelously subtle distinction between Sir Fretful Plagiary and Puff—two widely different parts played by an artist whose range of expression was almost painfully limited.

An actor whose range of expression is good and full checkmates himself, and proves himself a bad artist, if he clings to bits of business which have brought him rounds of applause, and repeats them in every part he takes. So often have I seen comedians fall into this fatal error, which is as bad as the old tradition that always puts the low comedian into a shock wig and reddened his nose.

A comedian who allows himself to indulge in stock tricks and "funny bits" soon loses all freshness; he loses all power of emphasizing character, and the public sooner or later will come to regard him as "flat, stale, and unprofitable." A true comedian will always remember that the real source of humor lies in his part, not in himself. Characters written to fit comedians should be measured by their range of expression only—this leaves plenty of room for variety in detail; but it is a vicious mistake to write parts expressly to bring out stock bits of business, grimaces, or tricks.

It may be said in reply to all this that a popular artist must do what pays best. It is, of course, absurd to expect a manager to provide entertainments that fail to draw. But an actor is hardly bound by the same considerations as a manager; because it must always pay an actor better to be an actor rather than a buffoon. However low the range of art he may be compelled to work in, still it will always answer his purpose best in the long run to do all things artistically. Loss of freshness and bad or slovenly habits must in time prove the ruin of the meanest actor.

### Sol Smith Russell.

Sol Smith Russell's name is a household word. That is a hackneyed phrase we know, but it is trite. Mr. Russell has for many years been connected with the Berger Family in giving entertainments that have attracted only cultured and refined audiences. The mimicry and vocalism of Mr. Russell were an especial feature of the performances. He was, in fact, the "draw" of the troupe.

Next season, however, Mr. Russell leaves the Berger troupe, and will display his powers as a comedian in a new comedy, Edgewood Folks. This new departure will awaken a new interest Mr. Russell, and the thousands who have welcomed him in the concert room will not be slow in giving him encouragement on the legitimate stage—where he should have been long ago.

—The company engaged to support Miss Kate Girard, will comprise Harry Eytinge, Frank DeVernon, T. W. Summers, Herbert Ayling, Frank Savage, Charles Hawkins, J. Deveau, Maurice Stafford, Oscar Woolf, Sadie Bigelow and Grace Bennett. They open season on the 19th.


### Good Hotels.

Hotel accommodations for travelers are of the greatest importance to persons who have to move about the country on business. "Just where to go" is what every man wants to know when he leaves home. The Grand Union Hotel, opposite Grand Central Depot, New York City, is a very popular resort, because the attendance there is prompt and satisfactory. The charges are reasonable and the menage complete; try it. Families can live better for less money at the Grand Union Hotel than at any other first-class city. Be careful to see that it is intended Hotel is on the sign where you Measure for Measure ...ure of the engagement.

## AGAIN THE GANG!

### Mrs. Laura E. Byrne's Testimony in the Conspiracy Suit—Byrne's Story as Told by Himself.

The suit brought by Mrs. Laura E. Byrne against Joshua Hart, Abraham H. Hummel and Charles A. Byrne for a decree against the defendants for conspiracy to obtain the ownership of the New York Dramatic News and for the restoration of the property, was begun before Judge Larremore, in the Court of Common Pleas, Tuesday. Messrs. Townsend and Weed appeared for the plaintiff. Mr. Byrne had put in no answer to the suit, and Messrs. Hart and Hummel were represented by A. J. Dittenhoefer and Louis F. Post. The latter offered for his clients, before the trial began, to consent that the bill of sale for the Dramatic News executed by Mr. and Mrs. Byrne to Mr. Hart in October, 1879, should be set aside and the case only tried in the right of original ownership by Mrs. Byrne in the paper; thus making no defence to the charge of conspiracy. This was a surprise to the plaintiff's counsel. Mr. Townsend refused at first to accept this, but finally took it with the reservation that the evidence about conspiracy should be admitted on the ground that it was interwoven with the other part of the case. A general objection to the admission of such testimony was entered by the defence.

It was desired to call Byrne for the first witness, but he did not appear and the case went on. Byrne came in about an hour later and was seated at the table. A messenger attempted to serve a subpœna on him for attendance at the afternoon session of the court, but he said he did not want it, and knocked it and the fee out of the boy's hand. He was not present in the afternoon, but sent a note to the Judge, stating that a sudden attack of vertigo prevented his attendance.

The case for the plaintiffs was opened by Mr. Weed. He said that in 1875 Mr. and Mrs. C. A. Byrne started the Dramatic News, she furnishing $400 and being regarded as owner, and considering Mr. Hart and others who advanced funds for it as only interested in it to that extent, and not as part owners. She, Mr. Weed said, lived in happiness until, in 1789, Byrne conceived the idea of getting rid of his wife and getting the paper into his hands or into the hands of friends whom he could control. In distress of mind she wrote to Mr. Hart, and he induced her to meet himself and Messrs. Hummel and Byrne, and sign a bill of sale for the paper, she supposing it was a provision for her support. By this bill of sale she is declared to be the entire owner. "The offer of the defence, said Mr. Weed," leaves the case one as to whether Mrs. Byrne was the original owner." Mr. Townsend said the matter of conspiracy was still in it. He offered, as Byrne was not in court, to read his testimony given in another trial on the point involved in this case, but it was not allowed, as the defence promised that Byrne should be in court.

Mrs. Laura E. Byrne was then called as the first witness. She testified: "I am the wife of Charles A. Byrne and believe myself to be the owner of the Dramatic News. Four years ago, when I returned from Europe, Byrne left the Long Branch Surf, and we talked over the matter of a new paper and decided on the name. I borrowed $200 from Mr. Strakosch, raised $100 on my earrings and had enough more to make between $400 and $500, and gave it to Byrne to start the paper. I don't know what was done with it. I first knew that others claimed the paper after I had that trouble last August about my husband and Mrs. Merrill. The bill of sale was signed about two weeks after I returned, which was on August 23. I was nearly frantic in my state of mind at the time."

At this point, Mr. Townsend, who was conducting the examination, desired to introduce evidence in regard to the state of Mrs. Byrne's mind, but Mr. Dittenhoefer objected and said he wanted this case tried, like any other, on pure, naked questions of law. Mrs. Byrne then continued her evidence, saying that Byrne appeared unlike himself on her return from the country, and went out soon after and was late at dinner. On the following Monday she opened a letter to him from Mrs. Merrill and then went to see Hummel. He said he was indignant at the conduct of Mr. Byrne, and said he would write to him and bring him to his senses.

Several letters written by Mr. Hummel were offered and marked for identification. One of them was offered in evidence, and Mr. Dittenhoefer opposed its introduction. Judge Lawrence said the case was sui generis, and he could not reject evidence of that sort, and the counsel promised to show the connection.

Mrs. Byrne was then asked if she knew that Mr. Hummel was Mrs. Merrill's counsel, and she said no. She continued. I wrote to Mr. Hart September 29. I knew Byrne feared him, and thought he was a good man and would do all he could for me. He did not answer, but I saw him the next Sunday and told him the condition of affairs. He said that Mr. Byrne had written to him and a divorce had been mentioned. At his suggestion I wrote him a letter desiring him to act for me in the matter. I afterward saw Byrne, and he insisted on my getting a divorce, and said Mr. Hummel could get it without publicity. I then went to see the latter, and he said that he was not Mrs. Merill's counsel in her suit for divorce from Dr. Merrill, and he thought it best I should get a divorce. I wrote a note at his dictation for him to be my counsel, and he afterward sent a paper to me which I signed when very ill. Shortly after that I was told that there was a conspiracy against me, and I had better get another lawyer. I never gave authority to any one to take charge of the Dramatic News for me. It was at Mr. Hart's house that the agreement was signed. Mr. Hart, Mr. Hummel and Byrne were there together. It was read, and Byrne signed it, then I, and then Mr. Hart.

This paper, which set forth that Mrs. Hart was to pay to Mr. and Mrs. Byrne $60 a week, was then read. Another agreement by Byrne to pay to his wife $30 a week was also read.

Mrs. Byrne testified that no one but herself claimed to be proprietor of the Dramatic News until after October 9, when this agreement was signed, and she had no intention of giving it up

SECOND DAY.

On Wednesday, after Mrs. Byrne's evidence had been concluded, the case was adjourned [illegible] Friday next on account of the death of [illegible]'art's father. The following affidavit by Byrne himself was offered in evidence and will richly repay perusal.

BYRNE'S STORY BY HIMSELF.

SUPERIOR COURT.

CHAS. A. BYRNE, } agst. AUGUSTIN DALY. }

22 April, 1879.

The petitioner appeared personally and by counsel.

Augustin Daly also appeared by counsel.

Counsel for the petitioner presented the petition to the Court, whereupon counsel for the opposing creditor, Augustin Daly, made the following preliminary objections:

I. That the petition is defective in that it affirmatively appears therein that the petitioner, Charles A. Byrne, is not an imprisoned debtor, and is not confined in any jail or elsewhere, but is at large and has been admitted to the jail limits.

II. That the petitioner had been sworn and the oath required by Sec. 5 of the Act taken before production of the prisoner in Court under the order to be made under Section 6 of the said Act.

Thereupon the proceedings were adjourned by consent of both parties and by order of the Court to April 24th, 1879, at 10 1-2 a. m.

24 April, 1879.

Both parties appeared by counsel, pursuant to adjournment, and the Court overruled both preliminary objections to which the counsel for Augustin Daly duly excepted.

The Court thereupon made an order for the production of the prisoner by the Sheriff on the 1st day of May, 1879. (Order annexed to papers). Proceedings adjourned to 1 May, 1879, for that purpose.

1 May, 1879.

Petitioner appeared by counsel and Sheriff produces prisoner, pursuant to the order. Augustin Daly appears by counsel and demands an examination of the prisoner.

Charles A. Byrne being thereupon duly examined by Mr. Rives, testified as follows in answer to questions put to him:

I am thirty-one years of age. I was born in London, England. I came to this country in 1864. I have lived since then in New York and Brooklyn. I live now at 210 Seventh avenue. I moved there yesterday. Before that I lived at 148 West 14th street. I lived there since last September. Before that, in the Summer, I lived at Fort Washington. At Fort Washington we boarded. I have a wife—no children. I did not hire any of these houses. We kept house in 14th street. We are now living in furnished rooms. Neither I nor my wife owned the house in 14th street. My wife hired the house in 14th street.

I have not one cent in my pocket. On the 22d of April, 1879, I guess I must have had some money in my pocket. I can't tell how much. It was over $20. It was doubtful whether it was over $100. I can't say. It was about $70 Every cent of that was intended to pay the printer, except what car fare I might need. The printer's bill last Wednesday week was $177. It was not my money. I paid it to the printer. I paid him $177 on Wednesday. Some money came in between Tuesday and Wednesday. It came in from bills due the paper. I think it was about the 12th. I guess I had no money then in my possession. I can't remember that I had any, but I am pretty sure I hadn't.

I think one of the two pair of pants I had in July, 1877, is the same as one of the two pair I had in April, 1879. The other pair is worn out, I guess. I don't know where it is. I know it isn't in my possession.

I think one of the three vests I had in July, 1877 is the same as one of the three vests I had in April, 1879. I can't say what has become of the other two. I don't think they are in my possession. I did'nt buy the two new ones. My wife bought them, one about three months ago, and the other about a year and three months ago. The first one she bought at Traphagen & Hunters, the second at Post & Co's., 8th avenue and 20th street.

One of the two coats which I had in July, 1877, is the same as one of those I had in April, 1879. The other not. I think my wife gave the other coat to her brother, Peter Jennings, think is his name, it may have been Pius Gillings. He lives in Brooklyn. I don't know where.

The eight shirts I had in April, 1879, are not the same eight shirts I had in July, 1877. I don't think any of them are the same, except two. The other six were new. I got six new shirts in August last, I think. I think I had about eight shirts in July, 1877. It is my best impression t had eight shirts.

The eight undershirts I had in April, 1879, are not all the same as those I had in July, 1879. Four I think are the same.

The twenty-two neckties I had in April, 1879, are pretty much the same as the twenty-two I had in July, 1877. I have not got those twenty-two neckties still. I have only one now. I threw away the other twenty-one some day last week, I don't remember what day. It was since the 22d. I found them in the bottom of a trunk; they were of this Summer cambric.

Neither of the two pair of shoes I had in April, 1879, are the same as the two pair I had in July, 1877.

None of the six pairs socks I had in April, 1879, are the same as the six pairs I had in July, 1877.

The pair of slippers I had in April, 1879, is the same pair I had in July, 1877.

The set of cuff buttons is the same. They are a pair of enamelled cuff buttons, I believe they are made of iron and enamel. They are of Japanese work.

The three studs are not the same. The ones I had in July, 1877, were simply plated jewelry. The present ones are the same.

The hat I have now is not the same. I have had three hats since July, 1877. I have two hats now. One was given me last Saturday. I had only one hat on 8th April. The three pairs of eye glasses are the same.

I don't own the furniture in my apartments. I suppose it belongs to my landlady.

My wife's sister owned the furniture in the house in West 14th street. Her name Addie Wood. She lived at 148 West 14th street up to yesterday. I believe she has gone to Brooklyn with her brother.

In 1864 I had no business. I had no occupation. From 1864 to 1866 I studied civil engineering in this city. Since then I have been a newspaper man. I mean a reporter for almost all the city newspapers.

I am now an editor of the Dramatic News and Society Journal, and have been since October, 1875, when the paper was started. I do not own the paper. Mrs. Byrne, my wife, owns the paper.

I state at the head of the columns that I am "sole and responsible editor."

Mrs. Byrne has owned that paper ever since it was established so far as I know. I presume she has. I am as positive of that as I can be of anything. I have no doubts of it at all.

I was plaintiff in an action in the Marine Court against one Ernest Harvier. The complaint in that action stated that I was "editor and proprietor" of the Dramatic News. That statement being a mistake of my attorney, and it was my fault in so far as having too hurriedly signed an affidavit I had not carefully enough read. I read the affidavit hurriedly, I mean the whole complaint. I was much pressed at the time with business. I have no other explanation to make, except that the writing of the complaint was very poor.

I practically attended to the details of starting the paper. I did not undertake the most important one which was that of furnishing the money. I made up the plan of a heading for the paper, gave a sketch or drawing of what I wanted. I got several pieces of paper and pasted them together in different forms to find which was most available; drew lines to find what width I should make the columns. I found out what price the paper could be printed for. I got up circulars and sent them out. I put advertisements in other newspapers. I printed and had them stuck up over the city—in fact, the usual details of starting a paper. I don't know that there is anything more to say. Mrs. Byrne furnished the money; she got the money to furnish. I submitted all I did to her and she approved of it in most respects. Since it was started I have edited the paper. I have written articles and supervised the writing of others. I oversee the business management. I am not the business manager. A. H. Heckler is business manager; he can be found at 866 Broadway, the office of the Dramatic News, daily. Some of the money for paying bills passes through my hands. I generally pay the printer. I have general control of the paper. My wife is its owner, that is so far as I know. I meant to say that if my wife chose to turn me out of that paper she could do it. Mr. Heckler generally pays the other bills. I do not generally receive money. The net proceeds of the paper are paid to my wife, generally through me—what there is to pay. I generally pay it to my wife. Sometimes I pay bills with it at her direction.

I receive no stated salary for my services on the paper. I take what is necessary for my personal expenses—8 or 10 dollars a week. I put that down as office expenses. The amount so received by me, appears in the cash book at the office of the Dramatic News. There is no specified agreement as to the amount which I may draw. It is specified, and has been the subject of conversation, that I am not to be extravagant.

I do not own any horses, or any wagons, or harness. I am occasionally in the habit of driving out about three times a week. I drive my wife's wagon and horses. She is generally with me.

How many horses and wagons does your wife own if you know?

Two horses and one wagon. She has owned them about a year or less, one she bought 1 May, the other in July 1878.

She selected them. I was with her when she selected them.

She bought this wagon in August 1878.

I can't say how much money my wife furnished for starting the paper. I don't know how much it took to start the paper. I don't know about how much. The books of the Dramatic News would not show, they simply show receipts and expenditures. She had some money of her own when the paper was started; she borrowed some money of Josh Hart. I think, it may have been from his wife. I know she has paid some of this back. I believe not all, she has paid in frequent installments. I don't think there was ever any note made out. This borrowed money, when her money was exhausted, he advanced by paying bills due, mainly to the printer. I think that is all he did pay, I think in one instance he paid money directly to me; $20, I think it was. I include that in the amount advanced for starting the Dramatic News.

I don't own a hair-brush. I own a toothbrush and a comb. I can't think of any articles of personal use that I own besides what are stated in my schedule.

With the exceptions already stated I own no other property than what is stated in my schedule. That is really all. I don't own any money. I keep no bank account. I own no stock. I don't suppose there is any money due to me, unless it is a few bets or something of that kind; and they are very ancient. I can't tell anyone who owes me money, it is so long ago.

Sworn to before me, this 1st day of May, 1879. }

C. A. BYRNE.

## The Variety Theatres.

Charles Foster opened at Aberle's Eighth Street Theatre on Monday to a good house in his well known drama Saved at Seven, and with the support of the regular company gave an attractive entertainment. The olio this week is made up of many taking acts, prominent among which are the specialties of Mackin and Bryan; serio-comic songs of Nellie Hague; Joseph T. Powers favorite old act; and a new edition of songs and dances by Nellie Bryan and others.

The attractions billed at Manager Donaldson's London Theatre are sure to draw splendid business during the week. Tom never has any room for "hams," and the people advertised to appear at his house may be relied upon as being the best obtainable in their line of business. We will mention the Murphys, Shannon and Mack as taking the lead, and then come Clara Moore and Charles T. Ellis, who present a new sketch, called Eureka, in most excellent style; Lucy Adams and Tony Lynton have a novel sketch; Minnie Lee sings Harrigan & Hart's latest songs; Niles and Evans, in their latest creations; the Pesleys do an Irish sketch, called Jerry's Fortune; Lea, a neat little song-and-dance artist; and then John Murphy's afterpiece, Fun at Coney Island.

At Manager Gieselberg's Volk's Garden, the regular company present as an afterpiece, Our American Boys, with William C. Cameron in the leading character. In the first part Nora Campbell, serio-comic; Jimmy Emerson, Irsih character songs; Mme. Anderson in new specialties; Gus H. Saville and John H. Byrne, musical men; Kate Montrose, motto-vocalist; the Emersons in their Policeman No. 11; John McVeigh and Kate Montrose in an excellent sketch; Campbell and Burke in their well-known specialties; M. F. Tierney, contortionist, and Fred Roberts, vocalist, make up a splendid bill.

—Ed. F. De Nyse has written a drama entitled Lightning Joe, the Telegraph Messenger. Managers must not confound the play with thunder and lightning, for Mr. De Nyse would not perpetrate anything of the kind. Nor has the play been written to fit the talents of any particular player. The piece will be produced at Hooley's Theatre, Boston, April 26, with N. S. Wood, Jean Burnside and Cassie Troy in the cast. Thence on the New England circuit, and close season in Philadelphia week of May 31.

## The Projected New Opera House.

The projectors of the proposed new opera house are pushing their scheme as rapidly as possible. An application for a certificate of incorporation has been sent to the Secretary of State at Albany. The company is to be called the Metropolitan Opera House Company of New York, Limited, and the incorporators are George Peabody Wetmore, George Henry Warren, George G. Haven, Robert Goelet, James A. Roosevelt and William K. Vanderbilt, The capital of $600,000 is to be divided into 6,000 shares of $105 each. The duration of the corporation is to be fifty years. It is expected that the fifty-five persons that have already agreed to take the 6,000 shares will do so, and that there will be no shares available for the public.

With reference to the criticism that has been made that $600,000 would not cover the cost of an opera house and land, George Henry Warren, one of the incorporators, said that it was amply sufficient for such a building as proposed. "We do not intend," he said, "to spend much on external decoration, but to put the money into the necessary features of an opera house. It would be possible, of course, to build a house that would cost 15,000,000 francs like the Grand Opera at Paris; but we do not propose to do that."

Mr. James A. Roosevelt said that the gentlemen interested were not going into the matter as a speculation. Somehow, he said, opera has never paid in this country, and he thought there were better investments than opera houses. But the subscribers were in earnest and determined to make the Metropolitan Opera House a success, The location of the building will be between Thirtieth and Fortieth streets, and as near Fifth avenue as possible. No definite location has yet been fixed upon. The building will be 200 feet square, larger than the Philadelphia Academy of Music, which is the largest in the country. The present New York Academy is about 125 by 165. The new opera house will have a large assembly room and supper rooms, etc., connected with it for the use of balls and parties. In this respect it will resemble the Philadelphia Academy of Music, in the foyer of which the assembly balls have been held since the Academy was built, over a quarter of a century ago. There is now no place in New York where a gentleman can give a large party or a ball when he does not desire to turn his private house upside down. The company expect to pay between $200,000 to $300,000 for the ground and almost as much more for the building. It is not the present intention to spend much money on outwar show, but the interior of the building will be elaborate and as complete as possible.

A meeting of the incorporators of the Metropolitan Opera House Company was held in the office of Roosevelt & Son, 34 Pine street, a few days ago. After a protracted informal conference, it was decided not to organize the company until the full capital stock had been taken, which, it is said, will probably be done in a few days. A committee on real estate was appointed. Already several desirable pieces of property, centrally located, have been offered to the company as a site for building the new opera house. The following gentlemen took 100 shares of the par value of $100, making an aggregate subscription of $320,000 out of the $600,000 proposed capital: George H. Warren, James A. Roosevelt, G. G. Haven, W. K. Vanderbilt, George Peabody Wetmore, Robert Goelet, Ogden Goelet, Henry G. Warren, H. W. Gray, O. Fellowes, William H. Vanderbilt, Cornelius Vanderbilt, Hamilton McK. Twombly, A. W. Sherman, Luther Kountze, J. Pierpont Morgan, E. P. Fabbri, Radley Martin, W. A. Tillinghast, J. N. A. Griswold, James H. Stebbins, Jose F. Navarro, R. J. Wilson, George F. Baker and William H. Rhinelander, Henry Clews, George Kemp, Buchanan Winthrop, C. C. Baldwin, E. A. Wicks. Adrian Iselin, and David King, Jr.

## The New Concert Hall.

The projectors contemplate the completion of the new Concert Hall at Broadway and Forty-first street early in May. The building is constructed of brick, stone and iron. The principal entrance will be in Broadway, through a large arch that reaches to the second story. The basement will be occupied by the kitchen, pantries, storerooms and servants' offices. On each side of the entrance are parlors, cloak-rooms, and the offices of the manager, treasurer and board of directors.

The concert hall occupies the first floor, which is open to the roof, and in the centre will be the music stand with fixed seats facing it. Outside of these there will be tables and chairs. The whole ground floor is to be ornamented with beautiful plants and shrubbery. On the second floor inside the hall will be a gallery occupied by two rows of private boxes finely furnished and upholstered. Immediately over these on the outside of the buildings, is a broad terrace or promenade eighteen feet wide extending entirely round the building. Persons can dine and promenade here while listening to the music. On the Seventh avenue side of the building will be the cafe, and above this will be the restaurant, where table d'hote dinners will be given second to none in the city. There are stairs at both ends of the building leading to the second story, at the Broadway end of which there is a large parlor with cloak and dressing rooms on each side.

Among the stockholders and directors are Mayor Cooper, Algernon S. Sullivan, James P. Lowery, Henry Morgan, Theo. S. Havemeyer, Julius Hallgarten and Jesse Seligman.

The work of forming a company for the purpose of carrying out this enterprise was begun about a year ago and successfully accomplished by Mr. Rudolph Aronson, who recently conducted a number of popular concerts at Gilmore's Garden, and the result of his labors has been the establishment of the present company, with a capital of $100,000. The idea to be carried out by Mr. Aronson is to give to this city a class of concert music that will please every one, the same as the people of Europe enjoy in the Volks Garten at Vienna under Strauss, Covent Garden, London, Arban's, in Paris, and Kroll's Garten, Berlin.

—The stockholders of the Arch street Theatre, Philadelphia, held a private meeting on April 12, to hear the report of the committee on to examine into the affairs of the association. The theatre was never incorporated and was originally founded for the mutual gratification of the members. Great dissatisfaction has been manifested on account of the reduction in the allotment of seats to stockholders, and because the theatre has from year to year been leased for a small rent. Mrs. Drew's lease was discussed and serious objections made to the low rent of $7,500 per annum which she pays.

## Miss Fanny Davenport as Leah.

[Brooklyn Eagle, April 13.]

Miss Fanny Davenport last evening began her second engagement of the present season before an audience which filled Haverly's Brooklyn Theatre, and which, though rather cool at the commencement of the performance, warmed up as the action of the piece stirred it into life, until at the end of the second act applause was hearty and long continued, and calls before the curtain were frequent. The piece which Miss Davenport selected for her opening night was a version of Leah the Forsaken. The public has, through the natural beauty of the star, her long maintained position as leading lady at the then most fashionable theatre in the country, and her remarkably good taste in dressing, associated Miss Davenport with the society drama. It has been accustomed to regard her as the central figure of a sumptuous drawing-room, statuesque, well-bred and imposing, graced with all the arts of the stage and the millinery establishment, and fortified with the best manners of the best society. Thanks to her, in a large measure, the society play became the rage, and she was the slave of the very fashion which she had done much to popularize. It could hardly be expected, however, that a member of so talented a family as her's would be content to long remain a mere modiste's lay figure, especially since the day of posing into popularity has gone by. Miss Davenport clearly saw, some years ago, the danger of lapsing into the merely ornamental in public esteem, and her Ruth Tredgett was the first sharp protest against such classification. She has visited Brooklyn many times in the past six or seven years, and hitherto has been content to please her audiences with the society plays in which she triumphed. Her last engagement here was largely devoted to this form of the drama, and now she returns to display her dramatic qualities unaided by the spell of fashion. The character of Leah in Dr. Mosenthal's play is unquestionably one which tests the artist's ability, and the version played by Miss Davenport does not differ from that of Miss Bateman sufficiently to challenge anything like comparison. It is essentially the same piece, with the same striking incident, powerful situations, appropriate dialogue and highly wrought climaxes, which from act to act hold the audience with a vice-like grip and spur the feelings to intensity of sympathy. It is needless to say that in assuming the leading part Miss Davenport presents in the simple attire of the Israelitish maiden a picturesque and pleasing personality. There is no disfigurement of her regular and pleasing features; and in point of fervor and passion she holds her own with the best of Leahs. The despair and frenzy of the wild curse scene was done with so much power and energy that the applause which broke out before the curtain fell would not subside until the star had appeared before the curtain. The support was very good indeed. Mr. Price, as Rudolph, made a very favorable impression. He has a fine, athletic figure, which he carries with a latent sense of strength and an elasticity of movement that seems to magnify his proportions. He reads effectively, acts with warmth and intelligence and gives to the part of Rudolphe a proper prominence.

## FROM THE OTHER SIDE.

Lyons, France, supports half-a-dozen regular theatres.

Patti is to receive $3,000 a night for her engagement at Moscow.

At Hantoville it is stated that "a concerto for thirty-six pianos" was recently performed.

The wife of B. L. Farjeon (daughter of Joseph Jefferson) has presented her husband with a son.

M. Got, the great actor of the Comedie Francaise, is going to retire from the stage at the end of the year. His last creation will be that of Triboulet, in Victor Hugo's Le Roi's Amuse.

Marie Roze, after a brilliant concert tour of nearly three months, during which she sang at upward of sixty concerts with the greatest success, departs for Paris to fulfill concert engagements, and returns to Her Majesty's Theatre for the opera season in May.

A life-size marble bust of the late Mlle. Titiens has been executed for Major O. H. Goodenough, R.A., by the well-known sculptor, Signor Brucciani, of Russell street, Covent Garden. It has been made under the personal supervision of the sister and niece of the prima-donna, and has been pronounced by them to be excellent, both as regards face and figure.

A young American, who takes the stage name of Mlle. Nevada, is said to be "diligently studying" in Nice. She is twenty, and, although she has never yet been on the stage, a splendid actress and a magnificent singer. She will, it is parenthetically mentioned, make her debut at Her Majesty's Theatre, London, in Somnambula, in May, receiving $15,000 for the season.

The senior director of the Rotterdam company, which purposes shortly to produce original Dutch plays at the Imperial Theatre, is now in England, partly with the object of watching English players. The plays to be acted have been selected with the special object of illustrating not only the language and dramatic art of Holland, but also the characteristic habits, costumes, and furniture of the country.

The deaths are announced—at Passy, of Jean Baptiste Duvernoy, composer of several pieces, aged 78; at Padua, of Padre Giovanni, the celebrated priest-tenor of the choir of the Sixtine Chapel, aged 37; at Naples, aged 95, of Vincenzo Degni, for forty years violoncellist at the San Carlo; at Pesth, of Mlle. Ida Benza, opera singer; and at Milan, aged 56, of Agostino Dall' Armi, the celebrated tenor.

SHEA.—Thomas F. is again filling his old position at the Union Square Theatre—looking after the press, etc.

FIELD.—It is said that Miss Kate Field is doing the major portion of the dramatic work for the New York Herald.

—Richmond and Von Boyle produced their own translation of Dr. Klaus at Comstock's Opera House, Columbus, O., on the 10th, to a good audience. It went off successfully.

TIED.—Another professional marriage to be chronicled! Florence Ellis was recently wedded to Mr. George Brockway of the Gilsey House, this city. Miss Ellis is well known as a singer as well as an actress, and when at the close of the current season she permanently retires, the public will lose one of its most charming favorites.

## THE USHER.

*In Ushering*
*Mend him who can! The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

A call before the curtain nowadays means nothing. It has become a matter of little significance, and as a general thing ridiculously overdone. So, there is no particular honor shown Edwin Booth when the audience vociferously demands his presence at the close of every act of Hamlet, as was the case Monday night. The actor has been fed upon the distinction—if such it be—so much that he has grown to expect it. He is prepared to bow to the people in front just so many times as there are acts in the play; his entrances then are as much a part of the evening's work as are the entrances made during the progress of the piece. It is not strange that Mr. Booth looks upon this demonstration merely as a set matter of form, when he considers the indiscriminate and injudicious bestowal of the favor by average audiences on anybody from a common ball tosser in a variety hall to the exponent of genteel comedy in an uptown theatre. The old and pleasant custom has deteriorated into a shallow and empty mockery. It should now be more honored in the breach than the observance.

And now while I'm on the subject of calls I would remark that it is highly inartistic for Mr. Booth to show himself before the audience after he has been killed in a tragedy. It violates all rules of stage effect, destroys whatever illusion there may exist, and leaves such an unsatisfactory impression on the mind of the thoughtful observer. Mr. Booth is a man of good judgment and excellent taste; therefore he would do well to avoid this incongruity. He has an excellent example by which to follow, in the person of his great forefather in acting, John Kemble. Of him it is related (upon the authority of his biographer, John Boaden) that not only would he refuse all recalls after a stage death, but he positively refused to appear afterward in another character on the same evening. This was of course carrying art up into rather too high a realm, but the motive that prompted his refusal was the right one, and should in some degree be shared by Edwin Booth.

I think it is generally desirable that that averred jewel, Consistency, should have a setting in every newspaper office. Its absence sometimes leads to horrible effects; as for instance in the last Sunday Times, the diversity of opinion that appeared concerning Kate Field and her Monologue was calculated to leave the average reader's mind in a delightful state of uncertainty as to the merits of either. In one place I found the following flattering notice of the entertainment:

> To say that the audience was amused would by no means express the situation Miss Field is graceful, brilliant, witty, and perfectly at ease on the stage. Her musical monologue is something new under the sun, and is sure to delight appreciative audiences.

The man who happened to light upon that paragraph would probably go out at once and get a seat for Miss Field's next evening, but the man who came across this very opposite picture on the very next page would sensibly stay at home:

> Miss Kate Field made a dismal failure with her monologue at Chickering Hall, Friday night. It should be called "Field's Monotonous Monologue," and this would scarcely indicate its melancholy and wearing character.

There are many missives left at THE MIRROR office by the postman that deserve to be handsomely framed and sent as rare and valuable specimens to the Metropolitan Museum in the Central Park. The following is one belonging to this interesting class that reached us a few days since:

> COLUMBUS OHIO, April 4th, 1880,
>
> MR. EDITOR. I am an aspirant to the Stage, and am anxious to get an engagement with a first class company or pupil with a Eminent Actor. I have local experience and can bring testimonials from the first Men of Ohio as to my ability, but of course I need culture in the Metropolis, but feel a timidity, to offer myself to Eminent Artist, you know there are so many Stage Struck Sticks that one feels afraid of being classed as the Same, I Will pay well for a good position With a Eminent party an Artist, will you Sir be Kind enough to give me Some advice as to how to proceed to get the Same, or if I can get it through you paper will oblige a constant reader of your valuable paper. Respectfully
>
> J. FRANKLYN WAGSTAFF.
>
> N B Next Season Line of buisness Emotional will begin at the Ohio foot of the ladder.
> [Labore ipse voluptas. (Lat.)]

To be able to give advice to a promising young man like the above J. Franklyn Wag- of Columbus (who desires to begin at the "Ohio foot of the ladder"), is an honor and an opportunity that I fully appreciate. To judge from the quotation at the "Ohio foot" of your letter, Mr. Wagstaff, you are a man of classical attainments, and one worthy of being encouraged in delving for more—education. Put your best "Ohio foot" forward—in the direction of a night school. (I take it that you are engaged in some honest but lowly calling during the day.) Avoid "a Eminent Artist"—you would only make him jealous. Stick to two things—your motto (Lat.) and your grocery (sit.) Thus you will find a future in store (grocery) for you and sabore (sat.) galore (Gael.). If you take any other course it will be all ipse with you. I know what I'm talking about. The "Voluptas" have all joined May Fiske's Blondes; and May is dangerous to fool with. She has been at the "Ohio foot of the ladder," and it would'nt bear her weight. So she crossed over into Indiana and licked an editor. Attend her show when you have an opportunity, and be—discouraged. If Columbus is the "Ohio foot," etc., perhaps Col. Morris will give you a boost—or a hist.

It is an old but a sound saying, that all the fools in the world are by no means dead yet. If any one doubted the truth of this, he should have been at Daly's Theatre last Saturday night. He would have found a goodly number in that assemblage of people. They indicated their presence twice during the evening. The first instance was where Miss Rehan's bonnet, which had been insecurely pinned, slipped off, and the second, where Mr. Fisher stumbled over the words of the couplet that formed the "tag" of the comedy. On both occasions the before-alluded-to asses laughed with a glee begotten only of an emptiness in that part of the human anatomy in which their alleged brains were supposed to have been placed, but in which their Maker, in a moment of forgetfulness, left a void. Be assured, Miss Rehan and Mr. Fisher—although you did not know it at the moment, and although you both, because of this ignorange, became embarrassed and felt that it was a personal affront—the sounds were not jeers but simply the trampling and braying of a number of jackasses that had passed unnoticed into the building.

I felt sorry for our friend Fisher. It is always unpleasant to witness a lapse of memory on the part of an actor, especially when he is a man venerable in years and in the practice of his profession, and when the misfortune happens at the very last part of a play, after having gone correctly through the previous work. But Mr. Fisher had an excellent excuse for his forgetfulness of the lines. He is not naturally quick at study, and is advanced in years, when the faculties from long usage are somewhat blunted. The lines of the "tag," which were in verse, were not given him until quite late Saturday morning, and what with the natural nervousness and bustle attendant upon a first appearance in a long and important part, he was not really able to commit the thing to memory. He warned the author of this in advance, it is said, but without avail. Poor Fisher! I am told he received Hail Columbia behind as well as before the curtain. In thinking of that night he will, and at the same time he will not wish to exclaim "Olim meminisse juvabit!" Which is to say (pardon my impertinence in translating): "Hereafter it will be pleasant to remember."

The Hon. "Jim" Meade—he of gambling-house fame—with a cheek in accordance with the questionable guild in which he has lived, moved, and had his being—announces himself boldly as "manager" of Herrmann during that man-of-magic's engagement at Haverly's in May. The true fact of the case, however, is that "Gambler Jim" is simply a hired agent, and his duties consist solely in looking after his employer's interests in the front of the house. It has been a matter of some wonder that Haverly should present at his Fourteenth Street Theatre an attraction like the prestidigitateur Herrmann, but it is understood that he was only induced to do so on the condition that strong novelties would be brought over from Europe to heighten the strength of the engagement. Of just what nature these novelties are, however, there is as yet no announcement.

Our bright Chicago contemporary, the Free Lance, published in its last issue its free and untrammeled opinion of Byrne the Blackguard. I clip the following concluding paragraph, which contains a prophesy that doubtless will come true:

> Charles A. Byrne has drifted into his normal condit on of inebriety from morning till night, and we suppose it is only a question of a very short time when this man will, as in years gone by, appear before Mr. Cazauran (whom he has so villainously abused), hat in hand, with seedy coat and well-worn shoes, begging enough to buy a meal of victuals.

In the last issue of the London Referee that has reached this side, I notice in "Carados'" weekly budget the following surprising bit of information:

> The Irish comedian, Brady, must have thought me excessively rude when last week I asked, "Who the deuce is he?" I am pleased to learn that he is a very able actor, and that his performances in "Home Rule" over the water have brought him increased popularity.

I would feel very much like asking the same question as that propounded above concerning Brady, were I not lost in wonder over the success our English contemporary ascribes to his acting in a play that has not yet been produced, and which at the time "Carados" penned that notice John Brougham had not even written.

## PERSONAL.

TRACY.—Helen Tracy is traveling in the West with Our Girls co.

PIQUE.—Fanny Davenport has secured Augustin Daly's popular play for next season.

BOUCICAULT.—Dion sailed away from New York last Saturday by the Germania. Bon voyage!

DICKINSON.—Anna Dickinson is prosecuting her literary and dramatic labors in Philadelphia.

HOW COULD SHE?—Lotta has declined a very good offer to play in England this Summer.

EDGAR.—George Edgar in a short time will make his appearance on the stage in a round of Shakespearean parts.

JORDAN.—Pretty Mabel Jordan's legion of friends will be glad to learn that she is convalescent, and will shortly be up and about again.

VARIAN.—It is said that Nina Varian is a victim of that dread disease, consumption. She has been obliged through illness to retire from the stage.

ROSENFELD.—Sydney complains that his physique is a constant temptation to fighters. He says he is always right, but unfortunately has to fight for it.

SMILES AND TEARS.—Florence Davenport, Mrs. E. L. Davenport's youngest daughter, will be married to Harold Tiers of Philadelphia, in that city May 29. The first wedding in the family at which all its members will be present.

KIDDER.—Genial Charles Kidder dropped in to see us Monday, in company with his charming little wife. It is not generally known among his professional friends, but Charles was married the 19th of last January.

"NONE BUT THE BRAVE, ETC."—Fanny Davenport and her sister Blanche have consented to dispense garlands from the flower pavilion at the Hahnemann Fair, next Friday. What a pile of boutonieres there will be sold on that day!

BIGELOW.—Sadie Bigelow goes out next week to support Kate Girard in her starring tour, playing the juvenile lead. She has been engaged by Frank Frayne as leading lady for next season for his new drama, Mardo the Hunter. Mr. Frayne is to be congratulated on having secured such a talented aid. She had already received a number of desirable offers.

GO AS YOU PLEASE.—Among the theatrical people noticed at the O'Leary Walking Match Friday night were Messrs. Nate Salsbury, Sam Hickey, Add Ryman, Steele Mackaye, Billy Gray, Ed Gilmore, Tom Donnelly, A. R. Cazauran, Wm. Deutsch, Joe Howard, Johnny Wild, Neil Burgess, Tony Hart, Henry E. Abbey, James Lewis, Harry Sargent, Marie Chester, Chas. Ford, John McCaull, Sheridan Shook, Ed. Harrigan and Billy Birch.

## PROFESSIONAL DOINGS.

—Cassie Troy has been engaged to support N. S. Wood.

—Mary Anderson closes season at Portland, Me., May 8.

—James E. Murdoch opens at the Philadelphia Chestnut on May 3.

—McCullough's dramatic season will terminate May 1, at Lexington, Ky.

—Jefferson will do Bob Acres during his forthcoming engagement in Boston.

—Mary Anderson played to an aggregate of over $6,000 in Pittsburg last week.

—Jennie Engel got married in Denver last month. She is now Mrs. Coddigon.

—Bailey, the Danbury News man, has written a comedy entitled Crimps Move for Sol Smith Russell.

—John Meech, manager of the Academy of Music, Buffalo, N. Y., arrived in town yesterday.

—The true receipts of Mary Anderson's opening night at Ellsler's Opera House, Pittsburg, were $812.50.

—The Holman English Opera troupe commences a season at the Olympic on the 19th. They are good stock.

—W. C. Mitchell, manager Mitchell's Pleasure Party, is in the city. They appear at Haverly's Theatre in June.

—The Rentz-Santley company opens next Monday, at Tony Pastor's, in the burlesque Penn's Aunts Among the Indians.

—Our Chicago correspondent berates Burton Stanley, and our Ottumwa correspondent throws a protecting arm about him.

—Bandmann's company disbands at Ottawa on the 20th. Mr. B. goes to San Francisco, and the others, most of them, will return to England.

—John Gourlay of the Troubadours, and Frank Wilson, formerly of the Chestnut, replace Edoin and Harrison in the Rice Surprise Party next season.

—Ditson, the music publisher, has sold in all 65,000 copies of the complete Pinafore score, and has netted a profit of something over $30,000 therefrom.

—The Thalia Theatre company of this city will give three performances of Der Seecadet at the Philadelphia Academy of Music April 16 and 17.

—At the conclusion of his season on Saturday night last, in Boston, John A. Stevens presented his able business manager, David Peyser, with a diamond stud.

—Florence Thropp, a bright little child-actress, plays with Edwin Booth, in Macbeth, Friday night, and the week of May 3 with the same company in Brooklyn.

—The lady members of the New York Oratorio Society have presented Dr. Damrosch with a French clock and two elegant bronzes representing Art and Music.

—Jason Wentworth of the Gaiety Theatre, Boston, is in the city, and reports business very large. The Tragedians of Kalamazoo open at the Gaiety, next Monday evening.

—The Berger Family close season May 8. The company will be strengthened next season with novelties from Europe. Henry C. Berger will manage, with Bert Berger in advance.

—Manager Leavitt has purchased the interest of W. C. Mitchell in the Grand Opera Burlesque Company now being formed in Europe. Mr. Leavitt will be the sole proprietor of this gigantic enterprise.

—Leslie Gossin plays Damon at his benefit to-night (Thursday), at the Academy of Music, Jersey City. The entertainment is under the auspices of an order of which the beneficiary is a prominent member.

—Buffalo Bill is writing a story of the exploits and true character of his old friend and companion, Wild Bill. It will dissipate the cloud thrown over the memory of Wild Bill by that spinner of exaggeration, Ned Buntline.

—Among the company engaged for Sol Smith Russell's company next season are Mr. and Mrs. Sol Smith, J. W. Lanergan, Mattie Earl and Nellie Taylor. Fred G. Berger is manager, W. W. Fowler in advance.

—Mr. Hunter, the treasurer of the San Francisco Minstrels, takes a benefit 19th, at the Friscos' Opera House. Harrigan and Hart, Birch and Backus, and a number of other variety and minstrel celebrities will furnish the attractive programme.

—Bessie Darling had an interview with Sara Bernhardt, in Paris, the last time she was abroad. During the conversation, the great French actress remarked: "Had I your face and your figure, I would never play any part but that of Lady Macbeth."

—The Buffalo Bill comb. close season May 15, at St. Catharines, Canada, and will reopen the next season August 30, in the West. A well-known actor and author is writing a new drama for the star. Communications may be addressed to the NEW YORK MIRROR.

—Fanny Davenport says that the scenery and mounting provided by Messrs. Theall & Williams, at the Williamsburg Novelty Theatre, last week, for the pay of Pique, was, without exception, the finest given it at any theatre in which the drama has been produced this season.

—Col. Sinn of the Park Theatre, Brooklyn, has secured a comedy-drama, The Spiders and Fly, from the pen of J. W. Shannon, author of Champagne and Oysters, Bouquets and Bombshells, etc. Messrs. Shannon and George R. Edeson will play leading parts. Managers having open dates may address as above.

—Isidore Davidson will make his first appearance in Newark on the 26th, at Waldmann's Theatre, in a play written by himself, entitled A Friend Indeed, supported by W. F. Edwards, J. W. Blake, J. M. Beers, J. W. Walsh, George Mordaunt, Mrs. Charles O'Brien, Virginia Clary, Mrs. Thropp, A. Grove and Little Florence Thropp.

—A futile attempt has been made by a number of irresponsible parties to enjoin the managers of the Tragedians of Kalamazoo from using the title borne by his company. The plea of these people was that the name had been previously copy-righted by them and was consequently their individual property. The manager of the Tragedians communicated at once with A. R. Spofford, the librarian of Congress, at Washington, and received the following reply, which effectually settles the efforts of the people above alluded to. "Copyright can be procured for any dramatic composition, but not for a mere name." Therefore, the manager of the Tragedians of Kalamazoo cannot be interfered with on that score. The weakness of the irresponsible person's suit was pointed out to them by their own lawyer, James H. Heverin, one of the cleverest and handsomest of Philadelphia's legal guild.


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It has come to my knowledge that various companies of actors are playing the Union Square version of the

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and advertising themselves as the UNION SQUARE COMPANY or the UNION SQUARE THEATRE COMPANY, and in some cases as the UNION SQUARE COMBINATION, the evident intention being to create the impression that they are the company from this Theatre and under my management. I desire thus publicly to notify all interested that any such use of the trade-mark of the Theatre is as FRAUDULENT as is the unauthorized use by them of my version of the Two Orphans, and I respectfully ask the assistance of managers and the press in defeating these most annoying efforts to defraud both the public and myself.

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A NEW AMUSEMENT ENTERPRISE IMMEDIATELY IDENTIFIED AS AN INDISPENSABLE INSTITUTION OF THE METROPOLIS.

# HAVERLY'S UNITED

# MASTODON MINSTRELS.

J. H. HAVERLY.....Proprietor. | WM. FOOTE.....Manager.

40 PERFORMERS 40

THE BIGGEST AND BEST IN THE WORLD.

ALL THE GREAT DAILY NEWSPAPERS OF NEW YORK UNANIMOUS IN ENDORSEMENT OF PROGRESSIVE MERIT AND APPROVAL OF NEW AND ORIGINAL MINSTRELSY IN MASTODONIC MAGNITUDE.

**THE NEW YORK HERALD, April 5, 1880, says:**

Niblo's Garden Theatre is nightly thronged by large audiences, whose applause is an unmistakable indication of the appreciation bestowed on Haverly's Mastodon Minstrels. They are giving the best performances of the kind ever witnessed in New York. They cannot be described in a paragraph, and deserve to fill a column.

**"The Record of the Past a Guarantee of the Future."**

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1880 TONY PASTOR'S NEW COMPANY 1880

THE LARGEST TROUPE

COMPOSED ENTIRELY OF ARTISTS EVER ORGANIZED IN ONE ENTERTAINMENT.

TONY PASTOR'S SPECIALTY TROUPE AND TONY PASTOR'S BURLESQUE GO WEST

The most positive novelty extant,
THE FOUR ECCENTRICS,
Perry, Magrew, Curdy and Hughes.
MISS LENA TETTENBORN,
Versatile Actress and Cultured Vocalist.
HARRY AND JOHN KERNELL,
North of Ireland Dialect Comedians.
BRYANT AND HOEY
in their Musical and Ethiopian Comedy, introducing Solos.
MISS FLORA MOORE,
The Greatest Jubilee Singer on the Stage.
THE FOUR ST. FELIX SISTERS.
Henrietta, Clementina, Leonora and Charlotte.
FANNIE BEANE & CHARLES GILDAY.
FRENCH TWIN SISTERS,
Minnie and Lena French.
THE THREE RANKINS,
William, Karl and Richard.
CHARLES DIAMOND,
The Original and Famous Milanese Minstrel.
BONNIE RUNNELLS,
who is to-day the best living Dutch Comedian.

TONY PASTOR.....Sole Proprietor. | HARRY S. SANDERSON.....Manager.

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# MISS PEARL EYTINGE,

DISENGAGED FOR SEASON 1880-81.

LONG BRANCH AFTER MAY 15th.

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1880. FOR THE COMING SEASON. 1881.

## A NOVELTY IN THE DRAMATIC WORLD.

# SOL SMITH RUSSELL,

In the beautiful Pastoral Drama, in Four Acts,

# EDGEWOOD FOLKS;

OR, CONNECTICUT COUNTRY LIFE.

## BY J. E. BROWN, ESQ.,

EDGEWOOD FOLKS has been written expressly for Mr. Russell, under his personal supervision and adapted to his peculiar talents. The author has succeeded in developing a cast of remarkably strong characters, and prominently among them, the part to be played by Mr. Russell. The latter is the result of careful study and long experience, and is a remarkable novelty in dramatic invention. Every part in the play is strong, and the play, as a whole, is pronounced by experienced judges to possess all the elements of success. "It is wholesome, well rounded and a thoroughly good comedy in all respects." A list of the superior company engaged will be given shortly in the dramatic papers. Managers of first-class theatres wishing to negotiate for time, will please address

FRED. G. BERGER,
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J. W. LANERGAN, Stage Manager. W. W. FOWLER, Agent.